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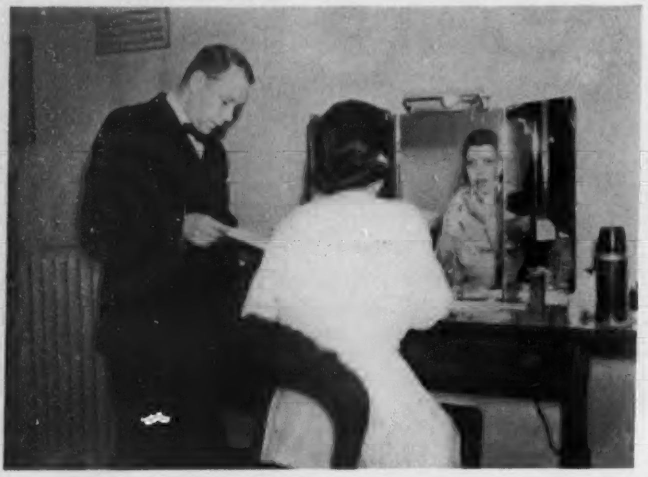

ROSE BAMPTON,
Metropolitan Opera soprano, gets last-minute advice from her conductor-husband, Wilfred Pelletier, as she prepares for her recent recital at Town Hall, New York. (Musical Courier Staff Photo.)

MUSICAL FOLK ARE GUESTS AT WEDDING
of Constance Hope, director of Constance Hope Associates, musical publicity firm, and Dr. Milton Berliner in New York on March 17. Left to right, Edith Behrens, maid of honor; Lily Pons, Ezio Pinza, Elisabeth Rethberg, Mrs. Bache Kayser, the groom and the bride. Left, the wedding cake cut by the bride, with her husband and the maid of honor. At right, Mrs. Lauritz Melchior, Edward Ziegler, assistant manager of the Metropolitan Opera, and the bride. (Photos by Musical Courier Staff Photographer.)

(LEFT)
IGOR GORIN
concludes a coast-to-coast tour on April 22 in Albany, N. Y. The young baritone, who has signed a long-term contract with Evans & Salter as his managers, began his tour in December in Seattle and has appeared in Vancouver, Victoria, Reno, Helena, Butte, Tucson, Washington, D. C., Cleveland, Plattsburg, Burlington, London and Ontario, among other cities.

(BELOW)
GEORGES ZASLAWSKY,
conductor, arriving in America on the SS. Queen Mary. Mr. Zaslawsky has been conducting the Paris Symphony Orchestra during the winter and has directed several other prominent foreign symphonic organizations in the past three years.

(LEFT)
HOMAGE TO A MASTER.
Audience and musicians rose to greet Arturo Toscanini on his entrance to conduct the final concert of his first season with the NBC Orchestra in Radio City, New York. Now abroad, he returns to conduct the orchestra in October.

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(See Inside Back Cover for Additional News Pictures)

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Metropolitan Opera Celebrates Martinelli's Silver Jubilee

Popular Tenor's Twenty-fifth Year with Company Is Occasion for Gala Bill of Operatic Scenes, in Which He Appears with Noted Co-artists—Presentations Are Feature

By HORACE JOHNSON

Before a cheering and riotously enthusiastic capacity audience, eighteen of his fellow singers and five members of the conductorial staff of the Metropolitan Opera Association joined in honoring Giovanni Martinelli on March 20 at a special Sunday evening program at the Metropolitan Opera House. The performance commemorated Mr. Martinelli's twenty-fifth anniversary with the organization.

Notables Participate

Following the prelude to Dic Meistersinger, conducted by Erich Leinsdorf, Kirsten Flagstad and Marjorie Lawrence, under Maurice de Abravanel's direction, sang the duet from the second act of Lohengrin. The sextet from Lucia, conducted by Wilfred Pelletier, was sung by Josephine Antoine, Thelma Votipka, Frederick Jagel, Angelo Bada, Carlo Tagliabue and Virgilio Lazzari. After the duet from the first act of Madam Butterfly, sung by Susanne Fisher and Richard Crooks under Gennaro Papi's direction, came Friedrich Schorr singing Wotan's farewell from Die Walküre, Mr. Leinsdorf conducting.

Ovation for Honored Artist

Excerpts from La Boheme brought the honor guest on the stage with Elisabeth Rethberg. After the orchestra played the dance from Salome, Mr. Martinelli returned with Leon Rothier to sing the duet and aria from La Juive. Helen Jepson and Mr. Crooks sang Parigi o Cara from La Traviata, Mme. Rethberg and Ezio Pinza two excerpts from The Marriage of Figaro, and Miss Jepson and Gladys Swarthout the barcarolle from The Tales of Hoffmann. Mme. Flagstad then gave the Hall of Song aria from Tannhäuser and the program was completed by Mr. Martinelli and Lawrence Tibbett in the second act duet from Otello.

Presentation from Colleagues

Mr. Martinelli made his Metropolitan Opera debut as Rodolfo in La Boheme on November 20, 1913. In recognition of his work, Paul D. Cravath, chairman of the Metropolitan directorate, congratulated him and then presented a silver bowl, gift of the directors and Metropolitan Opera Guild and inscribed: "Giovanni Martinelli—from the board of directors of the Metropolitan Opera Association, Inc., and the Metropolitan Opera Guild, Inc., commemorating his twenty-fifth season at the Metropolitan Opera House, March 20, 1938."

Lucrezia Bori, who had participated in the La Boheme performance at which the veteran tenor made his debut, then presented to him a silver tray, signed by the artists of the company and inscribed: "Giovanni Martinelli—from his colleagues in commemoration of his twenty-fifth Metropolitan Opera season, March 20, 1938."

Mrs. Herbert Witherspoon read a message from Mrs. August Belmont and General Manager Edward Johnson a letter from President Roosevelt, congratulating the tenor.

The veteran tenor spoke briefly in reply and humorously referred to a speech of fifty-three pages which he said had been written for him by Assistant General Manager Earle L. Lewis.

Proceeds of the evening were turned over to the Fund to Maintain Metropolitan Opera.

(*Continued on page* 22)

Vittadini's Caracciola Scores Success With Roman Auditors

Boito's Mefistofele Delights Eager Throng with Gigli in Tenor Role—Restaging of Wagner's Ring Led by Serafin

By STELLA SAXTON

ROME. — Boito's seventy-two-year-old opera Mefistofele (it abounds in material to such an extent that its Scala premiere took from 7:30 p.m. to 2 a.m., the audience hissing, howling and groaning) has lately been produced at the Rome Royal Opera in a superb edition arranged and directed by Tullio Serafin.

This work, with its mixture of heaven, earth, and the lower regions, remains robust and apparently popular. As a spectacle last summer in the Verona Arena, it was breath-taking. For its first Rome presentation this season, Nazzareno de Angelis sang the title rôle for the eight hundred and twenty-second time, reappearing after several years' retirement from the lyric stage again to delight the vast audience and receive a vibrant welcome for his rich and profound singing and dramatic interpretation. Gigli infused much sweetness and charm into his Faust, receiving the ovation he invariably gets from his Rome audience every time he undertakes a new part. Franca Somigli, brilliant and dramatic as Margherita, had a personal triumph, especially in the Prison Scene. The singing and massing of the chorus, as well as the scenery, were on a grandiose scale, and altogether Mefistofele was an unforgettable happening.

Vittadini's Caracciola Premiered

An outstandingly successful event at the Royal Opera was the first world performance of Franco Vittadini's opera Caracciola. A brilliant audience attended, and if applause and acclaim have meaning, both the composer of the new work and those who took part in it, have reason to be satisfied with their effort. Tullio Serafin conducted. The cast included Franca Somigli (Marion Clark, of New York), who gave a dramatic and musical interpretation of the role of Marinella. Galliano Masini, the protagonist, a newcomer here, also won cheers. The story, which has to do with the life of a celebrated Neapolitan martyr, gave the occasion for magnificent late eighteenth-century settings of Capri and Naples. Caracciolo is in three acts and six scenes and the libretto is by Arturo Rossato. The composer, born in Padua in 1884, has a considerable list of theatrical works to his credit, such as Mare de Tiberiade, Anima Allegra, Nazareth, Vecchia Milano, Sagredo, and Fior di Sole.

Wagner Et Al

Wagner's Ring, after an absence of many years, has been given three performances. Nazzareno de Angelis (Wotan), Eyvind Laholm (Siegmund, Siegfried), Ella de Mementhy (Brünnhilde) with many other excellent singers and with Serafin conducting, made the Ring an immense success.

(*Continued on page* 48)

London Boccherini Premiere Provides Welcome Novelty

Beecham "Loses" Baton, But Temporarily—Rachmaninoff in Pixie Mood—Critic Exchanges Pen for Conductor's Baton

By HUGH LIVERSIDGE

LONDON.—It seems strange to talk about the first world performance of a Boccherini work, but it has been left to Sir Thomas Beecham and the London Philharmonic Orchestra to give that composer's Sinfonia Funèbre. The work made the impression of charm but lacking in depth—as if two people were discussing nothing in particular in the most elegant manner possible. Previous to this work, Sir Thomas gave a lucid reading of Mozart's symphony in E flat, of which the first movement proved particularly inspiring to both conductor and audience. In fact, in the general excitement towards the end of the first movement, the baton flew out of Sir Thomas' hand and sailed over the orchestra. I cannot recall having heard the last movement more full realized. Louis Kentner was the sure-fingered soloist in Mozart's piano concerto in G. It is no reflection on Mr. Kentner to say that the major part of the honors were with the orchestra. The Haffner Symphony received the same loving care.

Rachmaninoff's Vagaries

A moment's embarrassment was caused at the start of Rachmaninoff's recital. The program listed the magnificent variations on Weinen, Klagen, Sorgen by Liszt, and those who were assiduously following the notes were puzzled when the soloist stopped abruptly. As a matter of fact, Rachmaninoff did not perform the variations at all, but Liszt's early sketch of the work. Followed Bach's Italian Concerto and Beethoven's early opus 31, No. 2. Before playing the Chopin scherzo in C sharp minor, as though suddenly seized with a desire for more Chopin, Rachmaninoff interpolated a

(*Continued on page* 48)

Bruno Walter Leaves Vienna Posts

Withdraws from Directorship of State Opera and Other Connections—Far-Reaching Changes Begun in All Musical Fields Following Austrian Coup of Nazis—Vienna Philharmonic Orchestra Reorganized

By MARTA FRANK PISK

VIENNA.—The absorption of Austria by the Reich has already produced far-reaching changes in the musical realm, similar to those which have taken place in Germany during the last five years.

Bruno Walter has resigned his post as director of the Vienna State Opera. Dr. Walter had only recently renewed his contract as conductor and artistic director for three years. He came here five years ago from Germany and, in addition to leading orchestras in many European capitals had conducted the New York Symphony and Philharmonic ensembles the Boston, Cleveland and San Francisco Symphony Orchestras and in Hollywood. Prior to the political changes in Germany he had led both opera and orchestras there. He will not conduct at Salzburg or with the Vienna Philharmonic Orchestra.

Shortly after his resignation several changes were also effected in the opera and orchestral ensembles throughout the country. Changes were also made in state-owned theatres, and the musical life of this former Austrian capital expects many alterations to be made in its musical programs.

The Vienna Philharmonic Orchestra was stripped of its Jewish members and placed in charge of Wilhelm Jerger, composer and contrabass, as Commissar.

(*Continued on page* 48)

McCormack Urged for Irish Presidency

HOLLYWOOD, CAL. — John McCormack announced in a radio broadcast here on St. Patrick's Day that he had been urged by friends in Ireland to return there and become a candidate for the Presidency of Eire, the former Irish Free State. He said that, though he was not sure he would be eligible to run for this office under the Irish Constitution, as he is a naturalized citizen of the United States, he would be "very proud and honored" to do so "if the Valera and Cosgrove parties want me." K. C.

Paderewski Concert Hall for Lausanne

LAUSANNE.—A group of music lovers has proposed that the city authorities revive the idea (started in 1898) of building a concert hall. In 1903, Paderewski gave a concert the proceeds of which went towards the enterprise. In 1928, he gave another concert for the benefit of the hall, since which time the project has again been shrouded in silence. The group which now recommends resumption of the enterprise, also recommends that the new hall—whenever it shall be finished—bear the name of Paderewski. The pianist is already an honorary citizen of Lausanne. At present, orchestras visiting Lausanne are obliged to play in the Cathedral.

D. B.

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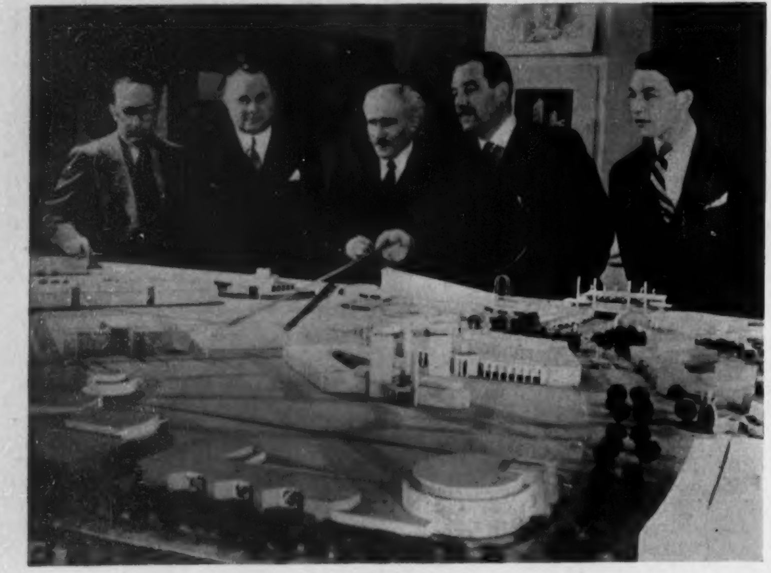


ARTURO TOSCANINI

with David Sarnoff, president of RCA, visited Grover A. Whalen, chairman of the 1939 World's Fair Corporation, to discuss plans for the music program to be offered at New York's exposition next season. Walter Toscanini, son of the maestro, is seen at the extreme left and Robert F. Sarnoff, son of Mr. Sarnoff at the right. (Pictorial Feature Service Photo.)

Rimsky's Sadko Done Brilliantly at La Scala

Mozart, Verdi, Flotow Works Sung—Nut-Cracker Suite Danced

MILAN.—An outstanding event at La Scala was the recent re-staging of Rimsky-Korsakoff's Sadko, skillfully directed by Marinuzzi. Against a stunning background of scenery by Nicolas Benois, a group of ideal performers—Margherita Carosio (Volkova) and Ettore Parmeggiani (Sadko) as principals—made the exotic opera memorable. In fact, the crowded audience voted the production one of the best La Scala had given in years.

Following Sadko, several restorations were staged: Otello, under De Sabata, with Merli (Otello), Caniglia (Desdemona) and Biasini (Iago) made the Verdi music resound effectively; The Marriage of Figaro, also under Da Sabata, with excellent singers Maria Caniglia, Giri, Gianna Pedersini, Gino del Signore, Piero Biasini and Tancredi Pasero, the whole against delightful scenery by Rudolf Hartmann; and Flotow's Martha, still popular, especially with Gigli and Mme. Favero in leading roles, and directed by Capuana. Tschaikowsky's charming ballet, The Nut-Cracker Suite, with Nives Poli and Margherita Froman, also gave pleasure.

CONCERT LIFE

The Amici della Musica Society offered a Bach recital by Alexander Borovsky, pianist—a program which revealed the artist's technical and musical accomplishments to advantage.

The Un'Ora di Musica Society presented a pair of string orchestra seances: the first conducted by Casale, with MM. Janigro (cello), Amodio (clarinet) and Favaretto (pianist) as soloists; the second conducted by Lupi, with Pauline Jack, soprano soloist. The same association also gave a Lieder evening, Parigi, tenor, accompanied by Mario Castelnuovo-Tedesco, winning rounds of applause for their excellent list.

MARY TIBALDI CHIESA.

New York City to Hold Fourth Summer Festival

New York City's fourth annual summer festival will open on May 1 and continue through July 31, according to an announcement by Mrs. Henry Breckinridge, chairman of the Mayor's Municipal Art Committee, sponsors. In the city-wide Choir Music Festival 1,265 churches have been invited to participate. Mrs. George Barton French, is chairman. She is assisted by Dr. T. Tertius Noble, Norman Coke-Jephcott, Dr. Clarence Dickinson, the Rev. William J. Finn, Maurice Garabrant, Ralph A. Harris, Dr. Harold Vincent Milligan, G. Darlington Richards, Lazare Saminsky, Dr. Reginald M. Silby and Pietro Yon.

Connecticut Friends of Music to Open New Amphitheatre

WESTPORT, CONN.—The first concert in the new $100,000 amphitheatre constructed here by the Connecticut Society of Friends of Music is to be given on June 29, according to Hendrik Willem van Loon, president of the society. Concerts have been tentatively scheduled also for July 13 and 27, August 10 and 24 and September 7. W. P.

Stiedry to Conduct New Friends of Music Orchestra

A chamber orchestra of thirty-six men has been organized by the New Friends of Music in New York to present a series of sixteen concerts in Town Hall, it was announced by I. A. Hirschmann, founder of the society. Fritz Stiedry, Austrian conductor, is to be musical director and Richard Moses, manager of the New Friends, is manager. Mr. Stiedry, pupil and assistant to Gustav Mahler, is a former director of the Vienna Volksoper and succeeded Bruno Walter as general music director of the Berlin Municipal Opera. For the last four years he has conducted the Leningrad Philharmonic Orchestra. He is now in the United States.

The new orchestra makes its debut in Town Hall in October and plans to present the Brandenburg concertos and four orchestral suites of Bach, among other works. In the regular series sixteen string quartet programs are contemplated.

Schirmer Choral Award Offered

A prize of $500 has been offered by G. Schirmer, Inc., of New York for an unaccompanied choral composition to be dedicated to the New York World's Fair. Judges are Hugh Ross, George Gartlan, Samuel L. M. Barlow, Peter Dykema, and Roy Harris. The composition must be not less than ten nor more than fifteen minutes in length and is to be sung *a capella* by a mixed chorus of high school age. The competition is open only to American citizens, and the music must be to a poem by an American author. All entries should be sent to G. Schirmer, Inc., not later than August 31. Each contestant must send in his composition anonymously, but marked with some symbol or pseudonym, accompanied by a sealed envelope bearing the same symbol or pseudonym and containing the name and address of the contestant.

LEAVES SALZBURG

ALEXANDER KIPNIS,

Russian-American bass, has cancelled his engagement at the Salzburg Festival, according to word received from him by his manager, Charles L. Wagner. He is en route to Australia for a concert tour. Instead of going to Vienna and Prague this fall, he will tour the British Isles before returning to the United States for opera, concert and radio. Last summer he sang in Fidelio and The Magic Flute at Salzburg under Toscanini and only last month was soloist in a Mahler Cycle in Vienna under Dr. Hermann Scherchen.

Franklin Song Prize Divided Between Two Composers

PHILADELPHIA — Rob Roy Peery, of Merion, Pa., and A. Louis Scarmolin, Union City, N. J., are to share the prize in the nation-wide contest for an original song to be used at the formal dedication of the Benjamin Franklin Memorial here. Dr. Harl McDonald, musical director of the University of Pennsylvania and chairman of the dedication music committee, made the announcement.

More than one hundred original songs were submitted. Eugene Ormandy, Jose Iturbi and Paul Whiteman were the judges. The words for America My Wondrous Land, Mr. Peery's song, were written by the late Dr. Harry Webb Farrington, while those for Mr. Scarmolin's composition, Oh, Wisest of Men, are by Miss Marion J. Daly, also of Union City. Mr. Peery is publication manager of the Theodore Presser Company and a member of the editorial staff of the Etude.

Milwaukee Orchestra To Resume

Bojanowski to Lead Concert of Group—Carl Eppert Work Premiered by Federal Ensemble—Lhevinne Returns—Stock Forces in Visit

MILWAUKEE, WIS.—Much interest has been stirred by the announcement that an attempt will be made to revive the Milwaukee Symphony Orchestra, which succeeded Laird Waller's Philharmonic Orchestra; the April 2 concert is to be directed by Jerzy Bojanowski, leader of the Tulsa, Okla., Symphony Orchestra.

NOVELTY BY EPPERT

A new symphonic work by Carl Eppert, The Argonauts of '49, proved the high point of musical attractions during the month. The suite brought to more than usual public notice the revivified Federal WPA Symphony Orchestra and its unusually able conductor, Dr. Sigfrid Prager, at Elks' Club Hall.

Mr. Eppert disclosed symphonic skill, rich musical ideas, imagination and able orchestration. The suite is strikingly melodious, vivid in coloring, and was given a fine reading by Dr. Prager. Georg Szpinalski, Chicago violinist, as soloist played the Tschaikowsky concerto, and was applauded. Eppert recently finished a symphony in C minor.

LHEVINNE ACCLAIMED

Josef Lhevinne, pianist, after several years' absence, appeared for a large audience at Pabst Theatre and made a brilliant impression in a program by Chopin, Liszt and Debussy. The pianist had to play many extras for the wildly enthusiastic audience. At the same theatre another pianist, the vivid Poldi Mildner, appeared under auspices of the Society of Milwaukee Pianists, in a very successful concert of works beginning with Bach and concluding with Prokofieff. Hearers were especially stirred by her Chopin and intensity of her versions of Liszt and moderns.

CHICAGOANS APPEAR

Orchestral lovers heard a superb delineation of Franck's symphony by the Chicago Symphony Orchestra under the baton of Dr. Frederick Stock. The second half of the program was devoted to music of the dance. J. McC.

OVERSEAS

ALICE TULLY

sailed for Europe last month on the SS. Normandie for another European tour, her thirty-seventh crossing. She opens her tour in Paris in May, then goes to Prague, Budapest, Vienna and London. Arpad Sandor is to be her accompanist.

Ernest Bloch's Macbeth Restored by Naples Opera

Early Stage Work of Swiss-American Creator Has Impressive Hearing --Composer Assists at Rehearsals, But Illness Prevents His Attending Performance

By MARY TIBALDI CHIESA

NAPLES.—Macbeth, by Ernest Bloch, was restored by the San Carlo Opera on March 5. The performance won public success, and the theatre was packed with an elegant Neapolitan and foreign audience.

The work is not a recent one. Bloch composed it from 1903 to 1909, when he was not yet thirty years old, and it had its world-premiere at the Paris Opéra-Comique in 1910. It would be a mistake to consider it a youthful work in the sense of inexperience, for it reveals a musician in full possession of technical skill and creative originality.

In fact, it can be said that there is not in existence another work that so absolutely adheres to Shakespeare as Bloch's Macbeth. Otello and Falstaff are most of all Verdi, and Boito's libretti are far from the original text. Edmond Fleg, who wrote the book of the Bloch work, on the other hand, has remained faithful to Shakespeare and succeeded in adapting the tragedy to the operatic scene without falsifying its spirit and words. Also, the present writer, in her Italian translation, has remained faithful to the original text, lately adapted to the music by Alex Cohen, assisted by Bloch himself.

A DRAMATIC SCORE

In Macbeth are found, from beginning to end, the typical features of Bloch's musical language. In contrast with tempestuous moments and poignant recitatives, are lyrical episodes of ample melodious breadth and pages of deep peace, like the unforgettable interlude describing the unconscious sleep of old King Duncan in the silence of night.

No doubt, whilst the public ignored this opera, musicians and composers studied and knew it very well, and it is certain that more than one has learned and profited greatly from it, and it is a high honor for the director of San Carlo, Carrado Marchi, to have had the courage and conviction to restore this masterpiece.

EXCELLENT PERFORMANCE

The performance of Macbeth was first-rate from every point of view. Antonio Guarnieri conducted the complex and arduous score with skill, sensibility, and comprehension. The two protagonists, Antenore Reali (baritone) and Annie Helm Sbisa (soprano) were admirable as singers and dramatic actors. The minor personages, too, were of a high order: Donaggio (Macduff), Wesselovski (Duncan), Dolci (Banquo), Cipparone (Porter), Bordonali (Lennox), Cilla (Servant), Casarosa (Murderer), Cofini, Ciglia, De Franco (Witches), Pizzuto (Ghost) and De Rosa (Malcolm). The choruses — extremely difficult — were beautifully sung under the guidance of M. Benaglio. Regisseur Luzzatto created a harmonious ensemble in which every detail had been carefully studied. The scenery was effective, modern and sober.

Endless ovations followed the final curtain and it was unfortunate that Bloch, who had directed the rehearsals, was ill at the last moment and could not be present to witness the triumph of his work and receive personally the acclaim of the crowd.

MACBETH'S SOLILOQUY, ACT I.

THE BANQUET, ACT II.

(Photos by Troncone, Naples)

LADY MACBETH'S SLEEPWALKING, ACT III.

Chavez Conducts the NBC Orchestra

Two of His Works on Program Also Including Bach, Haydn and Ravel Music

Carlos Chavez took up the baton of the NBC Symphony Orchestra on March 12, following the departure of Toscanini for Europe at the conclusion of his scheduled appearances. The series, which will extend into June, with several other guest leaders officiating, offered two works of Mr. Chavez, his Sinfonia India and Sinfonia de Antigona, in addition to Bach's third Brandenburg concerto, Haydn's symphony in B flat (No. 85) and Ravel's Bolero.

The baton abilities of the Mexican composer-conductor had been demonstrated in his guest engagement with the New York Philharmonic Orchestra the previous season. His podium style is marked by knowledge of varied schools of music, authoritative command of beat, and clarity of conception. The Bach composition had a broad and suave exposition, and the Haydn was done in a spirited if at times rather unyielding fashion, for a work so lightsome and graceful.

Chief novelty centered in his own music. The Sinfonia India, which is based on folk rhythms of the aborigines of his country, is an interesting score, uncompromising in its use of polytonal effects and intentionally "primitive" in its manner. Less clangorous, but also marked by originality of harmonic style, is his Sinfonia de Antigona, introduced at a New York Stadium concert several seasons ago. Its use of simple, somewhat classic lines to illustrate the action of Cocteau's drama is highly effective. The stirring reading of the Ravel Bolero brought warm applause from the invited audience.

DE FALLA SCORE APPLAUDED

The second and final program of the NBC Symphony Orchestra under Mr. Chavez's baton took place on March 19, when the Mexican composer-conductor had particular success with a suite from De Falla's Three Cornered Hat. This concluded the evening with a brilliant, colorful note and brought strong applause and "bravos." The *clou* of this concert was the Sibelius fourth symphony, which though played with earnestness and power lacked something of the ultimate in clarity and cohesiveness. The *largo*, however, had breadth and loftiness. Rossini's sprightly Cenerentola Overture opened the list, and other numbers of unusual interest were a Ciaconna by Buxtehude, arranged by Mr. Chavez, and Ernesto Halffter's piquant Danse de la Bergère from the ballet, Sonatina. The audience was sizable and appreciative.

N. B.

Kinley Fellowship Offered by University of Illinois

Candidates for the Kate Neal Kinley Memorial Fellowship at the University of Illinois must submit credentials prior to the examination on June 11 at the university. The fellowship, established in memory of the wife of a former president of the university, carries an award of $1,000 toward a year's advanced study in fine arts either in the United States or abroad. Students whose major studies have been in music, art or architecture are eligible.

N. Y. F. W. C. Prize in Piano Given to Daniel Karfunkle

Daniel Karfunkle, pupil of Henry Levine, won the $100 prize in piano playing offered by the second district of the New York State Federation of Women's Clubs. Mrs. Paul Wolfskehl was in charge, while Harold Morris headed the judges.

NEW YORK CONCERTS

SERGE KOUSSEVITZKY

JOSEF HOFMANN

MARGARET MATZENAUER

EUGENE ORMANDY

GEORGES ENESCO

ROSINA LHEVINNE

JOSEF LHEVINNE

EMANUEL LIST

MARCH 6

Philharmonic Orchestra A few changes from the midweek program marked that of Sunday's matinee concert of the Philharmonic forces, under John Barbirolli. Efrem Zimbalist was again the experienced soloist in Sibelius' violin concerto, which had a skilled though not extremely brilliant reading. The principal orchestral contribution was Schubert's symphony in B flat major, a delightful opus, done for the most part with appealing tonal quality and spirit, if also at times with some rather roughshod ensemble work. The list opened with the prelude to Hänsel and Gretel by Humperdinck and closed with the rollicking polka and fugue from Weinberger's Schwanda, colorful and zestful items that formed a striking contrast with the rather austere, though largely conceived Sibelius work. Both soloist and conductor received repeated recalls.

New Friends Of Music The all-Schubert program selected for the thirteenth concert of the New Friends of Music Town Hall series comprised the greatest of the song cycles, the Winter's Journey, and some of the least known of the four-hand music, namely, the Heroic March (op. 40, No. 2), the Characteristic Allegro subtitled Lebensstürme, and the rondo (op. 107). These were again played by Artur Schnabel and his son, Karl Ulrich—the father sticking persistently to the *secondo* which thereby became automatically *primo*, be it said without disparaging the young artist's abilities. The manly vigor, the intimate charm and the luminous clarity of this music was adequately realized.

A Danish contralto new to this country, Helga Weeke, sang the Winter's Journey, a work lasting one and a quarter hours, without pause. It was an ordeal greater than the singing of the role of Isolde both in duration and concentration. Mme. Weeke has a rich, mellow though not very powerful voice, and the whole dynamic scale could well have been a little higher, especially considering the low tonal range. Also the singer needs to pronounce her German accents more distinctly. With that, and a greater dramatic intensity in the emotional climaxes her performance would rank high.

Jooss Ballet Delayed for more than forty minutes, due to arranging the staging and lighting details for their presentation, the Jooss European Ballet made their season's farewell before a crowded Carnegie Hall on this Sabbath evening. The list of ballets was familiar embracing The Seven Heroes, a comic choreographic portrayal of the Brothers Grimm tale; the forceful Big City, a description of a young girl's adventure; the colorful and brilliantly presented A Ball in Old Vienna, and the dance drama, The Green Table, with its satirical references to the methods of nations in declaring war and the ghastly consequences of international conflicts.

The gamut of humor, irony, satire and beauty was again successfully achieved by this group of exceptional artists who knew when the borderline is reached in each instance and never pass beyond it. Conceived by Kurt Jooss, the choreography throughout is interpretative ensemble work of the highest kind. Fritz Cohen, who arranged and composed the musical accompaniment, and F. Waldmann were at the two pianos.

MARCH 7

Erno Balogh Erno Balogh, pianist and composer, who is well known as accompanist, gave a recital at Town Hall, his first in this field for New York though he has been heard elsewhere as soloist. His catholic program included four sonatas of Scarlatti, a Chopin group, Bartok's suite (op. 14) and Allegro Barbaro, Brahms' rhapsody in G minor, the Bach-Liszt fantasia and fugue in the same key, and shorter items by Ravel, Pittaluga, De Falla and Albeniz. The Bartok works were of particular interest, as this musician was Mr. Balogh's teacher. The suite, composed some twenty years ago, holds only a mild degree of novelty and seems dated, but the *allegro* was sharply etched. The entire program was marked by fleetness and dexterity of technical accomplishment, and if in the Brahms and certain Chopin numbers the tone seemed at times a little unyielding and hard, there were praiseworthy clarity of design and intelligent understanding of style in his playing of the Bach and Scarlatti items. The audience was warmly appreciative.

MARCH 8

Maurice Bialkin Winner of a Naumburg Foundation award, Maurice Bialkin, young New York cellist, gave his debut recital in Town Hall in a matinee list comprising Bach's G minor sonata, Boccherini's sonata in C major, Turina's Suite Espagnole and Dohnanyi's Konzertstück in D.

The newcomer proved an adept technician, skilled in the mechanics of his instrument and possessed of a tone that was smooth and of good size. Although the Dohnanyi was probably the least-known of his offerings and Mr. Bialkin and his associate Jack Fireston, pianist, read it meticulously, it was in the Boccherini that the debutant displayed his best work, playing with vitality and expressiveness. The Bach was somewhat reserved in presentation. A good sized audience gave evidence of approval of Mr. Bialkin.

Philadelphia Orchestra Eugene Ormandy directed a performance of the Leo Weiner arrangement of the Bach toccata in C major, the Tansman second concerto, with Ida Krehm as pianistic soloist, and the Symphonia Domestica of Strauss at the Philadelphia Orchestra concert of the above date in Carnegie Hall.

Miss Krehm, a prize-winner of the Schubert Memorial Award and the Walter Naumburg Foundation, had offered a recital in Town Hall earlier this season that displayed her talents to better advantage than the Tansman opus, in which the piano is an integral part of the composition. However, she was warmly applauded for her brilliant exhibition of technically sound pianism, even though the Tansman work is only superficial music of that hard and glittering era of the 1920's when it was written. Strangely enough, by its syncopated rhythms and over-elaborate harmonic idioms, it sounded more old-fashioned than the Richard Strauss composition which followed it.

The Symphonia Domestica, despite its length and strong references to Der Rosenkavalier and Till Eulenspiegel by the same composer, is a lesson in writing for orchestra for composers. Strauss is a master of contrapuntal weaving and color contrasts, and no one else can spin such long string passages that develop to potent climax. Ultra-modern writers can learn much in overcoming tendencies of episodic construction by the examination of this score. The orchestra and Mr. Ormandy played all the music of the program well, but as a whole the concert was somewhat uninteresting.

MARCH 9

Astra Desmond A four-language program was presented on this afternoon in Town Hall by Astra Desmond, English mezzo-soprano, in debut recital. Two arias from Gluck's Iphigenie en Aulide, five Grieg songs, in the original language, some Wolf Lieder, two Purcell numbers and six songs of the Hebrides, collected and arranged by Kennedy-Fraser, made up an unhackneyed list. Miss Desmond sang with intelligence and her diction was impeccable. Her tonal projection was skillfully done and, in the lower register, the voice was rich and colorful. She revealed an artistic sense of style and sang with taste and refinement. The Grieg and Hebrides groups found her at her best vocally and interpretatively. Coenraad V. Bos was a capable pianistic associate.

Philharmonic Orchestra Josef Hofmann, playing Rubinstein's G major piano concerto (No. 3, opus 45) easily was the outstanding feature of this evening at Carnegie Hall. The work had not been heard in New York for many years, and understandably so, for it rings hollow as music and aside from several poetical pages in the slow movement, is purely a virtuoso's holiday. However, with his powers of artistic transmutation, Hofmann made his hearers forget the deficiencies of the composition, and focussed their attention on pianism so stylistic, brilliant, resourceful, colorful, and tonally and dynamically compelling, that he swept all before him, and won a triumph of sensational degree. No more remarkable keyboard command has been heard for decades in Carnegie Hall.

The program opened with Purcell's dances from his Fairy Queen, a set of eight atmospheric numbers, authentically led and finely executed. To end the concert, we had Franck's symphony. John Barbirolli had evidently never heard the rumor that the work is "hackneyed," for he gave it most kindling musical enthusiasm, the result being an interpretation warmly human, beautifully balanced and completely in the spirit of the lovable personage who wrote the symphony.

Georges Enesco Appearing as both composer and violinist, Georges Enesco, who started the local season as conductor of the Philharmonic-Symphony Society, gave the penultimate concert for the Town Hall Endowment Series on this evening. The Roumanian artist opened his violinistic program with a Mozart andante, minuet and rondo, then played the unaccompanied G minor sonata of Bach before offering his own A minor sonata. Fauré, Debussy and Ravel were also listed. In excellent form, Mr. Enesco gave his expected musicianly reading of his program. Technically adept when necessary, as in the Mozart and the final movement of the Bach, he concentrated upon artistic interpretation rather than pyrotechnical readings. His tone likewise was well-proportioned, full and resonant when needed, at other times soft and luscious, as in part of his own folksong-based sonata. Meticulous attention to detail enhanced rather than detracted from his interpretations. Sanford Schlussel at the piano entered into sympathetic collaboration.

MARCH 10

Boston Symphony Orchestra Mahler's fifth symphony was restored by Serge Koussevitzky in the first of his two concerts at Carnegie Hall during this week. The score was subjected to a reading of the utmost devotion and interpretative fervor, so that its essential smallness of musical thought was magnified to fill a sumptuous and imposing tonal frame. Mahler's talents were strong on the conceptual and technical sides, but in realizing them he too often expanded trivialities into epical form. The real virtues of his music are the sincerity, freshness and accuracy with which he reproduces a certain homely folk note, in this work heard in the waltz measures on which the *scherzo* is elaborately reared, the brooding morbidity of its opening funeral march, and the "open air" quality of the final movement, suggesting in its opening the echo of hunting horns. The conductor expanded the slender *adagietto* until it fairly throbbed with emotion. A superb re-incarnation, tonally and constructively, and one which was rewarded with thunderous applause. So also was Dr. Koussevitzky's restrained and glamorously tinted reading of Debussy's two nocturnes, Nuages and Fetes. As a brilliant, virtuosic closing number Rimsky-Korsakoff's Capriccio Espagnol was done with the same rare musicianship as the

RECITALS OF THE FORTNIGHT

RUDOLPH GANZ

ERNO BALOGH

MARCEL GRANDJANY

ASTRA DESMOND

HORACE BRITT

GEORGES BARRERE

JAN KIEPURA

LOIS BANNERMAN

previous works. In short, an evening of masterly re-creation and of tonal magnificence.

MARCH 11

Salzburg Opera Guild Completing its first tour of the United States, that competent group of artists known as the Salzburg Opera Guild returned to Carnegie Hall on this evening to present again Mozart's charming and graceful Così Fan Tutte. It was with this work, sung in Italian, that the group made its debut locally, several months ago. The cast again comprised Grete Menzel, Hertha Glatz, Aune Antti, Franco Perulli, Leo Weith and Deszoe Ernster. The repeated presentations of this *opera buffa* have not palled on any of the impersonators, for the comedy was given a spirited and delightful delineation. Ensemble artistry superseded individual effort and the group, under the able direction of Alberto Erede, brought out the *buffa* aspects without undue accentuation. Not the least worthy was the orchestra, which under Mr. Erede played an unobtrusive but important part in the production.

Olive Arnold The Town Hall program of Olive Arnold, soprano, in private life the wife of Edward Arnold, screen actor, was largely given over to Lieder, with supplementary French and English groups. She has been absent from the concert stage for several years, and her previous activity was principally in California. Her voice was revealed as a lyric one, not especially large or extensive in range, and on this occasion there was some uncertainty in production of upper tones. There were evidences of careful coaching and inculcation of Lied tradition, and the words and sentiments were intelligently conveyed. Her best success was shown in lyrical French songs. The singer's personality was a pleasing and dynamic one. Harvey Brown was the accompanist. The audience, of fair size, was warmly disposed and lavish in its applause.

MARCH 12

Philharmonic Young People's Concert With both Cousin John Barbirolli (who started the series) and Uncle Rudy Ganz (who conducted the remaining concerts) both present, the Young People's Series of the Philharmonic-Symphony Society was concluded at a Carnegie Hall morning concert. The program embraced works heard previously during the season and requested for this final program by the young subscribers.

Dr. Ganz gave an artistic presentation of two movements from the Saint-Saëns' fifth concerto with Mr. Barbirolli conducting. He had to add Liebestraum as an encore. Saul Goodman, tympanist, was again soloist in the Schreiner Worried Drummer and Vincenzo Vanni in the Schumann-Bell The Jolly Farmer. The entrance of the gods into Valhalla from Das Rheingold, Tschaikowsky's Nutcracker Suite and Strauss' Emperor Waltzes made up a program of much variety. Prizes were distributed for the best note-books submitted by the young auditors with Cousin John making the presentations. Uncle Ernest Schelling, conductor of the concerts for many years, sent a wireless informing his young followers he was at sea on his way home and sending his best wishes.

Boston Symphony Orchestra The Saturday matinee concert of the Boston Orchestra under Serge Koussevitzky in Carnegie Hall presented three works in vivid contrast, done with impartial care and attention to the least musical detail. The Haydn symphony in E flat (No. 99) was played with unreduced orchestra in a delightfully suave, sober and luminous manner. Of course, the Bostonian's virtues of sumptuous tone and virtuosity were to the fore, but subordinated to a single towering artistic intelligence. A quasi-novelty, though not a new work, was Hindemith's Konzertmusik for string and brass instruments (op. 50), composed especially for the orchestra's jubilee several years ago. This is ruthlessly logical, even masterly music in its use of modern types of diverse tonality in a contrapuntal frame as orthodox and as old as Bach. The two movements offer contrasts in mood, but little relief from earnestness; in short it is a work that one may admire and respect, but hardly come to love. The closing number was Saint-Saëns' symphony in C minor (No. 3, op. 78), original and significant in form and substance for its day in France and curiously enough also cast in two main divisions. Though outdated, it was in the Boston leader's interpretation, made to sound powerfully and with pleasing color and contrast of themes. Albert W. Snow played the Hammond Organ part in the score. The audience was large and hyper-enthusiastic.

Karl Ulrich Schnabel A serious-minded musician possessed of personal ideas yet trained along orthodox lines, Karl Ulrich Schnabel, pianist, who came to Town Hall for a matinee list on this date reflected both attributes in his playing with the result that there was a constant struggle between academic and individual readings. Mr. Schnabel opened his program with a Beethoven sonata, (op. 28) in D major, which he set forth in broad fashion with scintillant technic. The work appears infrequently on pianistic programs and although Mr. Schnabel treated it meticulously, it failed to impress as typical of the Bonn composer. Two Weber works followed, the Invitation to the Dance (which was listed as in the original version) and a rondo in C major. The dance bit, with the *coda* missing, was given a zestful delineation while the rondo, a *perpetuum mobile*, was speed personified. Some Schubert dances and three Chopin works were read in brittle fashion, the pianist affecting *rubato* and giving superficial delineations.

Mailamm Concert Ernest Bloch's works provided the program for the second and final concert sponsored by Mailamm in Town Hall. Margaret Matzenauer, erstwhile Metropolitan Opera contralto, eloquently sang four early songs to French texts by Beatrice Rodes, listed as Poemes d'Automne. Frank Sheridan, pianist, gave the first New York performance of a piano sonata composed three years ago, a work of varying moods and emotional content. The Musical Art Quartet contributed Night, Rustic Dance and Prelude (1924) and united with Mr. Sheridan in the quintet for piano and strings. The program was well-designed to display the artistic growth of this composer.

MARCH 13

Philharmonic Orchestra Making his third soloist appearance in a week and his fiftieth performance with the Philharmonic Orchestra since 1901, Josef Hofmann was the triumphant artist at this matinee concert. The great pianist played the Chopin concerto in E minor in a manner that drew absorbed and rapturous attention from the big audience performing the elaborate opus with poetry of tone and the accustomed technical ease that is the envy and despair of so many of his eminent compatriots. After his performance introduced by Deems Taylor, Columbia Broadcasting System commentator, John Barbirolli, conductor of the orchestra, presented Mr. Hofmann with an autographed score of Anton Rubinstein's trio in G as a celebration gift from the Philharmonic Society and the Columbia Broadcasting System.

The orchestral works of this concert eloquently interpreted by Mr. Barbirolli and his forces brought another hearing of Purcell's charming The Fairy Queen Dances, a scintillant reading of Balfour Gardiner's Shepherd Fennel's Dance—riotous English pastoral melodies beautifully scored—and Tschaikowsky's theme and variations from the third suite in G (op. 55).

Emanuel List Had it not been that another concert was scheduled immediately afterward, Emanuel List's matinee recital in Town Hall on this Sabbath might have extended to early evening. The Metropolitan Opera bass was generous with his encores and his large audience seemed unwilling to permit him to leave. In excellent vocal condition, which means that the wide-ranged luscious voice was untired after a taxing operatic season, Mr. List offered a three-language program, singing an aria from Don Carlos in Italian and several English numbers including two Spirituals, Ol' Man River (Kern) and Moussorgsky's Song of the Flea in the translated form, as well as much Lieder of Wolf and Schubert and Haydn's Die Theilung der Erde. His diction, in each instance was impeccable with the German truly noteworthy. Mr. List also revealed a *mezza-voce* of exquisite color, admirably projected and always under control. His interpretative skill was never better disclosed. Leo Müller at the piano provided able assistance.

Lois Bannerman With John Griffin, tenor, assisting and the Barbizon-Plaza Trio providing a prelude, Lois Bannerman, adept young harpist, presented an attractive evening program in the Barbizon-Plaza Concert Hall. Miss Bannerman, contrary to the usual practice of young players, did not concentrate upon digital dexterity. Sure in her technical equipment, she gave artistic presentations of a list of much variety. Placing a Handel passacaglia and a transcription from the Fitzwilliam Virginals Book in consecutive position might have resulted in a sameness of reading for another than this young artist yet she differentiated admirably between the two styles. The *gigue* from Bach's first partita, the Debussy Dance Sacrée and Danse Profane (with Ruth Hill at the piano), Massenet, Haydn, and Pierné found her a musicianly interpreter. Mr. Griffin contributed two arias and a miscellaneous list with Arthur Bauer at the piano.

Charles Everett Having given a Town Hall recital a few weeks ago, Charles Everett, Negro tenor, selected Steinway Hall for his second appearance and also varied his program so that it embraced much of the Spiritual idiom. Clarence C. White, S. Coleridge-Taylor, Turner Layton, Harry T. Burleigh and Will Marion Cooke were the composers listed and Milne Charnley was again at the piano. In the more intimate surroundings, Mr. Everett was not obliged to force his voice and, except for an occasional vibrato, was in good tonal condition. His program likewise gave him better opportunity to display his interpretative ability.

MARCH 14

Beethoven Association Commemorating the twentieth anniversary of the death of Claude Debussy, the Beethoven Association presented several distinguished artists in a program, at Town Hall, of the Gallic composer's works. The Musical Art Quartet started the evening with the G minor quartet (op. 10), a work that lacks attractiveness and which, in this group's reading, reflected only the early gropings of the composer along the way which later resulted in a definite style.

(Continued on page 44)

(Photo of Ormandy by Townsend; Enesco by Toppo; Ganz by Keystone; Koussevitzky by George Faitzer; Matzenauer by Hubbell; Grandjany by Laure Albin Guillot, Paris; Rosina Lhevinne by Apeda; Josef Lhevinne by Fayer, Vienna; Hofmann © by Grancel Fitz, Inc.; Bannerman by Josephine Rossi; Britt by Federal Art Project.)

Paris Extends Warm Greeting To Norena at Grand Opéra

Steele and Clovis Impress—Coates and Weingartner on Baton Visits—Abundant New Compositions

PARIS.—Eide Norena's return to the Opéra in the role of Desdemona was joyously hailed. It was a rare night. Nearly all the munificent were present, enjoying and feting the soprano, who, in fine voice, gave a touching impersonation. The Willow Song came off with appealing, heartrending quality. Otello was Saint-Cricq. He had the stature, voice and histrionism for the role. Endreze has the diction, but not the acting or voice for Iago. Gaubert conducted as if he loved Verdi's old score, and it was a pleasant surprise to hear the chorus sing as if they had actually done some hearty practising.

One of the loveliest concerts heard here in a long time was the duetizing of Eleanor Steele, soprano, and Hall Clovis, tenor. Presenting an attractive stage picture, these artists began tunefully with some Mozart, Schumann and Schubert, whence they took their listeners through melodic delights of Brahms, Fauré, Duparc, Tschaikowsky, Negro Spirituals, and not a few encores. Fine singing throughout, free of vocal subterfuges, admirable in phrasing and the art of nuance. M. Smith was the excellent accompanist.

CONDUCTORS

Albert Coates came over from England to lead the Paris Symphony Orchestra through a none too interesting program—Purcell, Respighi, Rimsky-Korsakoff and Scriabin. Too bad that Mr. Coates did not expend his fine conducting on a list vitally more important than this one was. Vera de Villiers, soprano, effectively deployed her vocal resources on Ah, Perfido (Beethoven) and excerpts from Mr. Coates' opera, Gainsborough.

Weingartner, with his ripe art—he seems to dominate his music from some high, philosophical summit—gave the Pasdeloup Orchestra the advantages of his sovereign musicianship in four magnificent concerts, with an array of Mozart, Schubert, Beethoven and Berlioz. And with what exemplary detachment everything was presented. Martial Singher, baritone, was the Berlioz soloist. Marguerite Long was piano soloist in a Beethoven concerto. MM. Chardon, Darrieux and Marchesini were heard in the Beethoven triple concerto for piano, violin and cello.

EVENTS VARIOUS AND VIVID

A great concourse of people turned out to hear Nikolai Orloff's piano recital of Handel, Scarlatti, Beethoven, Chopin, Schumann. Impeccable technic, formal clarity, poetic interpretations. Other worth-while concerts were by the Lener Quartet, the Kedroff Vocal Quartet; Jarmila Novotna (soprano soloist with the Paris Symphony Orchestra, Van der Linden, conducting); a Paul Dukas program at the International Conservatory, and Lola Bobesco (young Roumanian violinist, trained by Boucherit) playing a Golestan work with the Lamoureux Orchestra, under Bigot. A charming seance was provided by Marguerite Roesgen-Champion, composer-harpsichordist-pianist. The program, which enlisted the services of quite a group of assisting performers, was especially distinguished by the audition of works by Mme. Roesgen-Champion and her playing on the harpsichord; by readings by Charlotte Mutel; and by a number of songs, dances, and recitations by some talented children: Laurette Vardelli, Danielle Crépy, Jean Benoit, and Cécile Champion.

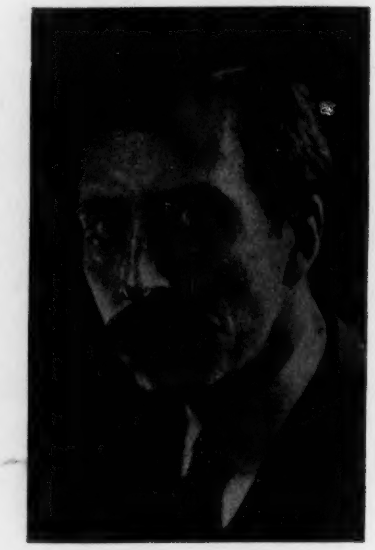
Another tidal wave of new music has swept over the burg. Fortunately, it worked no particular damage, though the bulk of the general output was negligible. There were, however, some exceptions, which it should be a pleasure to retain. One of these was a string quartet, by Rudolf Rety, played at the Société Nationale by José and Jaime Figueroa, Blanpain, Reculard. The two parts of the opus show that M. Rety not only has something to say, but knows how to say it directly and clearly. Another was Vini vinoque Amor, by Georges Migot, a *cantate profane* for mezzo and tenor, flute, cello and piano. Its first performance by Mlle. Bodin, MM. Planel, Merry, Reculard, and Mme. Foster, at the Société Nationale, revealed a beautiful composition, sincere in inspiration and exquisite in realization. Triton's last concert brought a spirited reading of De Falla's concerto for harpsichord (Corradina Mola), violin (Charmy), cello (Marchesini), flute (Cortet), oboe (Morel) and clarinet (Lefebvre), and the first hearing of two songs (Rosa Mostova) by Larmanjat and Caprioles, for vocal quartet (Mme. Blanc-Andra, Rauh, MM. Yéo, Cauchemont) by Delvincourt.

IRVING SCHWERKÉ

TERPSICHOREAN

MARGA WALDRON
gives a dance recital in the Guild Theatre, New York, on April 10 with Bernard Kugel, violinist, Norman Hollander, cellist and Eleanor Mangum, pianist, assisting.

QUITS BALTIMORE POST



ERNEST SCHELLING
requested to be relieved from his post as conductor of the Baltimore Symphony Orchestra because of the "burden of private affairs," it has been announced by Frederick R. Huber, municipal director of music in that city. Werner Janssen, guest leader this season, has been appointed to succeed him.

National Orchestra's Campaign Succeeds

Guaranty Fund Oversubscribed—Ballet Russe Appears—Rudolph Ganz Is Guest Conductor—Grace Moore and Tibbett Score

WASHINGTON, D. C.—The National Symphony Orchestra was successful in securing the loyal support of Washingtonians to such an extent as to raise several thousand dollars more than their goal of $103,000. Dr. Kindler and C. C. Cappel, manager, have been tireless in their efforts during the past season to do everything possible to perpetuate the Nation's Capital orchestra. The past season has seen the introduction of a new type of program—Children's Concerts for Adults. Informality has been the chief keynote of these, and Dr. Kindler's charming manner in educating the adult children has been inspiring. Agnes Davis, soprano, was a recent soloist with the orchestra. She sang Voi Che Sapete and the Alleluja by Mozart and Brünnhilde's Immolation from Götterdämmerung. Miss Davis possesses a lovely, clear voice. On the same program Dr. Kindler offered the charming polka and fugue from Schwanda by Weinberger, which proved so effective that the polka had to be repeated.

In two recent programs the Ballet Russe de Monte Carlo was jointly presented with the orchestra. L'Apres-midi d'un Faune, music by Debussy, choreography after Nijinsky, was exquisitely performed. David Lichine as The Faun was the personification of grace. Equally attractive was the Francesca Da Rimini, music by Tschaikowsky, with choreography by Lichine. The orchestra was ably conducted by Efrem Kurtz.

GANZ AS CONDUCTOR-PIANIST

On March 16, Dr. Kindler gave an inspired reading of the first symphony by Brahms. All the grandeur and nobleness of this work was preserved. On March 20, Rudolph Ganz appeared with success in the triple capacity of composer-conductor-pianist. He conducted his Animal Pictures, and played the fifth concerto of Saint-Saëns.

MOORE AND TIBBETT SING

Grace Moore, glamorous as ever, appeared at Constitution Hall under the management of Mrs. Dorsey. Miss Moore was in excellent voice. Particularly outstanding was her aria from Madam Butterfly. She was ably assisted by Isaac Van Grove. Later, an auditorium filled to capacity, with several hundred on the stage, welcomed Lawrence Tibbett. The baritone literally covered himself with glory. He added countless numbers to the printed program and was recalled many times.

CORONA AS TOSCA

On March 11, Leonora Corona, a former Metropolitan Opera artist, appeared as Tosca at the Rialto Theatre. The taxing demands of the role were well met by the soprano, who sang with tonal brilliance and acted with dramatic potency. Ralph Errolle's Cavaradossi was adequate.

G. E.

World Premiere of Markevitch's The New Age Is Warsaw Feature

Active Season of Opera and Concert Activities Introduces Eminent Artist Visitors

WARSAW.—The second part of the winter musical season has been made attractive by numerous symphonic concerts, many of which were given by the Radio Broadcasting Orchestra under Gregor Fitelberg. A cycle at the Grand Opera for the Winter Aid Organization, with the assistance of prominent soloists, gave an opportunity to hear classical and modern Polish music as well as a wide variety of works from other lands. Outstanding soloists were Eva Turska-Bandrowska and Stani Zawadzka, vocalists, Smidowicz, pianist, and Colette Frantz, violinist.

The concerts at Philharmonic Hall continued the policy of presenting prominent guest conductors and soloists. The long and interesting list contained such names as Hermann Abendroth, Issay Dobrowen, Bronislaw Wolfstal, Jascha Horenstein, Fritz Busch, Nicolas von der Pals, Rudolf Milius, and Walerian Bierdiajew (conductors) and Jane Familier-Hepner, Claudio Arrau, Wilhelm Backhaus, Walter Rummel, Alfred Hoehn, Wilhelm Kempff, and Shura Cherkassky (pianists). The Sunday matinee programs were directed by local musicians: Mazurkiewicz, Oziminski, Wolfstal Straszynski, and Wilkomirski.

MARKEVITCH'S THE NEW AGE HEARD

An outstanding event in the season was the world premiere of The New Age, by Igor Markevitch. The work consists of three movements—*allegro maestoso, romanza, rondo*—and in spite of its modernity is deeply imbued with a sense of reverence for the great masters. The New Age was warmly received and the young composer ovationed for his effort. At a later date, Markevitch expounded his artistic theories in a lecture-recital under the auspices of the Society for Contemporary Music.

In the recital field, the pianists were numerically superior, all enjoying warm welcomes from large audiences. Emil Sauer headed the list with a Liszt-Chopin program, followed by Henryk Sztompka, Alexander Uninski, Aga Jambor, Mieczyslaw Münz, Portnoj and Cherkassky. Among the notable vocalists were Ada Lenczewska-Slawinska, Prokopieni, and Yvon Marchadour. Choral organizations were also active, unusually fine seances being given by the Harfa and Dan choruses, and Gusla, Bulgarian Male Choir.

Chamber music is sponsored regularly by the Friends of Ancient Music and the Society for Contemporary Music. The former presented Eugenia Uminska, violinist, and Dygat, pianist, in an excellent sonata evening; and the latter programmed Stravinsky's concerto for two pianos, Antoine Szalowski's sonatina for clarinet and piano, and trio for oboe, clarinet and bassoon, and Mycielski's string trio. Thelma Reiss, cellist, and John Hunt, pianist, joined forces in a delightful list of sonatas by Eccles, Bach, Schumann and Debussy.

ALICIA SIMON.

SOPRANO WINS NEW SUCCESS IN NEW YORK

"Brilliant Voice"

"Rich Quality"

"Colorful Tones"

"Wide Range"

"Lovely Personality"

"Wonderful Technique"

"Hearty Applause"

Rose Bampton

Leading Soprano, Metropolitan Opera Association

The recital given by Rose Bampton attracted one of the most ardently enthusiastic audiences seen during the present season. . . . Flowers in profusion offered further testimony of the youthful artist's popularity with her public, and nothing was left undone to emphasize the esteem in which she is held.—*New York Times, March 6, 1938.*

Miss Bampton was in good control of her vocal powers . . . her upper tones were rich, easily produced and beautifully sustained. In mezza voce she achieved sensitive phrasing. . . . Miss Bampton in the "Air de Lia," in tone and treatment scaled the afternoon's artistic heights. — *N. Y. World-Telegram, March 7, 1938.*

In the large audience which showered applause upon Rose Bampton on Saturday afternoon, were a number of her colleagues of the Metropolitan Opera. . . . The soprano presented a program to test the musicianship and the insight of any song interpreter. In taste, intelligence and command of style, she met commendably the obligations imposed upon her by groups of Handel, Schubert and Wolf. — *New York Sun, March 7, 1938.*

Her voice is hauntingly beautiful in pianissimo passages that are above the range of many singers.—*New York Post, March 7, 1938.*

Her vocal control and her sense of style were praiseworthy and effective. — *N. Y. Journal-American, March 6, 1938.*

Charm of personality, quality of voice and intelligence of interpretation made the soprano's recital an altogether enjoyable event.—*Brooklyn Eagle, March 7, 1938.*

Her best singing came in the taxing aria "Non mi dir," which was fluent and neat.—*N. Y. World-Telegram, March 18, 1938.*

Miss Bampton was an attractive Donna Anna. Her appearance was youthful and personable. More important, she sang with poise and resource. . . . The design and curve of her singing were intelligently wrought. She helped to give the trio that precedes the last scene of the first act the best performance of the season, and her aria, "Non mi dir," evoked thunderous applause.—*New York Times, March 18, 1938.*

Rose Bampton made her first appearance in the role of the vengeful daughter of the slain Commendatore. She sang it ably and with a clear understanding of what both the music and the action require. Miss Bampton's delivery of it was of gratifying poise. —*New York Sun, March 18, 1938.*

Rose Bampton sang Donna Anna for the first time here and she gave a creditable account of the immortal music that fell to her share.—*N. Y. Journal-American, March 18, 1938.*

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Prague Restores Early Dvorak Opera

German Section of Radio Offers Premiere—Japanese Concert and Debut of Italian Ensemble Other Features

PRAGUE. — The German section of the Broadcasting Station deserves praise for having exhumed the unpublished score of Alfred, opera by Antonin Dvorak. The three-act work, written in 1870 on a libretto by Theodor Körner, poet of the German Fights for Freedom, deal with tragic events of the Anglo-Danish war in the ninth century.

INFLUENCE OF WAGNER

Despite its pompousness, Dvorak's first opera proved worth hearing. Stylistically the score bears traces of Wagner, especially as to harmonic structure and melodic lines, yet shows the composer in a remarkable phase of development as to formal and musical substance. Under the baton of George Singer the performance was impressive, principal roles being interpreted by Walter Winholz (Alfred), Fine Reich-Dörich (Alwina) and Richard Kubla (Harald).

HÄNSEL AND GRETEL RETURNS

The German Theatre delighted young and old with a re-staging of Hänsel and Gretel, by Humperdinck. Risé Stevens was a captivating Hänsel, Herta Raya a charming Gretel. Others were Josef Hagen (Peter), Fine Reich-Dörch (Gertrud), Elisabeth Wanka (Witch) and Ruth Kuthan (Sand Man). Fritz Rieger conducted with fine feeling for dynamics and tone. Friedrich Schramm was the producer, and Leopold Kotulan supplied tasteful scenery.

JAPANESE CONCERT

The Pritomnost Society devoted one of its gala nights to Japanese music in a three-part program. The first was a lecture on the four periods of Japanese music, by Michiko Toyama, young Japanese woman composer. The second comprised five songs for soprano, cello, and four woodwind instruments, by the lecturer, and the third, auditions of recorded Japanese folk-tunes.

ITALIAN ENSEMBLE IN VISIT

The local debut of the Gruppo Strumentale Italiano not only was a success for the well-trained ensemble, but also called attention to many novelties by Italian composers: an aria from the opera Lucio Vero, by Ariosti (1667-1740), Arlecchino Divertimento (Tocchi), Sonata a cinque (Malipiero), Vocalizzo (Petrassi), Due liriche di Tagore (Alfano) and Serenata (Salviucci)—the latter the most attractive number on the program. In addition to the instrumentalists, directed by Nino Sonzogno, the audience warmly welcomed Ginevra Vivante, soprano.

GERTH-WOLFGANG BARUCH

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

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HEARD IN PROVIDENCE

AVIS BLIVEN CHARBONNEL

played sonatas of Schubert and Schumann and works of Bach, Dohnanyi, Sgambati, Tansman and Liapounoff in her piano recital on March 28, at the Providence (R. I.) Plantations Auditorium.

Szigeti Conceives Artist's Life As an Organic Process of Growth

Performance, Composition and Arranging Just a Few of Violinist's Pursuits—He Has Been a Contest Judge, Too—Rescuing Little Known Works from Oblivion His Hobby

"Audiences play an important part in the growth of an artist, for upon their reception of him and appreciation of his offerings depend many elements of his development" was the opening comment of Joseph Szigeti, Hungarian violinist, as we met to discuss his activities as artist and arranger, and his reactions after twelve years on the concert platforms in the United States.

"I mean by that," he said, "that an artist's life must grow organically, one activity out of another. He must be on constant search for new material to offer and, if he makes incursions into literature and perhaps 'rescues' something valuable that has been hidden, he is contributing something fine and is adding to his own artistic 'well-being' as well."

A CLEARING HOUSE FOR MUSIC

Mr. Szigeti interrupted himself to endorse heartily a suggestion made in a recent issue of the Musical Courier regarding a "clearing house" for programs of artists in the same field. "It is often amusing," Mr. Szigeti said, "to retrospect when a season has been concluded and find out how many times the same work or works have been played, like the Chausson Poème or the Bruch G minor concerto. We feel then that some sort of 'clearing house' might have helped to avoid these almost 'epidemic' duplications—and might even have encouraged the unearthing of some forgotten treasure!

"Aside from the absolute value and beauty of the work, it was to a certain extent also this fact that made me desirous of bringing out the Mozart Divertimento which figured on my Carnegie Hall program, a few weeks ago. I have arranged it not in modern dress, as some might believe, but hope to have adhered entirely to Mozart's own ideas. I have taken the first violin part which is too difficult to be meant for a section of the orchestra, given it its inherent importance as a solo instrument, and then divided the remaining parts between the first and second violins. That is the way Mozart must have played it at that historic party at Count Salern's in Augsburg in 1777."

MAKING TWELFTH AMERICAN TOUR

Mr. Szigeti then expressed keen pleasure at his return to the United States, and particularly New York.

"It is like an endless novel, a gigantic book, a *roman-fleuve* as the French say," he exclaimed, "I never tire of trying to read it. Here are universality and diversity, a genuine varied menu of activities, and a public for everybody and anybody—provided they prove their worth. Take, for example, Segovia and the theremin, they illustrate what I mean.

"For the same reason I urged Aladár Rácz who is the supreme exponent of the Hungarian Gypsy instrument, the Cimbalom, to come here next season. I am sure he will add color and thrill to our season 1938-39. And I believe I can also promise some thrilling new experiences for New Yorkers next season in two new violinists, Francescatti and Virovay, the latter of whom I heard in the Brussels Ysaye competition of which I was one of the judges.

"For myself I am even more than usually happy on this twelfth tour of the United States where I have been so generously received. When it is over I am sailing via Europe to South Africa where I will make my first tour, under the same auspices as the recent Menuhin and Elman tours there."

When asked whether there is no danger of monotony in this "eternal round," Mr. Szigeti said smilingly: "How can that be feared if one insists on varying one's programs? Add to this the zest of collaborating with the different orchestras, an occasional recording (I have just done the Mozart Divertimento), then all of a sudden a performance with the organist, Germani, an afternoon where I judge (together with my friend Persinger) the playing of dozens of young American violinists for a national contest, also an occasional evening of quartet playing with friends. . . . No, surely, there is no danger of getting jaded and getting into a routine—whatever the number of concerts."

H. A. S.

RENEWS CONTRACT

JOSE ITURBI

has agreed to conduct the Rochester Philharmonic Orchestra next year, his third season with the orchestra, according to an announcement by Arthur M. See, executive secretary of the Rochester Civic Music Association.

Stell Andersen to Premiere Milhaud Concerto

Stell Andersen, American pianist, is to present the world premiere of a concerto now being written for and dedicated to her by Darius Milhaud. Miss Andersen is to play it at the Paris Exposition on October 31. Miss Andersen has returned from a European tour.

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Cleveland Organizations Mark Twentieth Anniversary

Orchestra Under Rodzinski Offers Carpenter Violin Concerto with Balokovic As Soloist—Novelties by Reger and Harris—Bauer and Piatigorsky Play Sonatas

CLEVELAND.—This year is being observed as the twentieth anniversary of several major music organizations in Cleveland. Besides the Cleveland Orchestra, now concluding its twentieth season under the leadership of Artur Rodzinski, who finishes his fifth year with the organization, the Women Music Teachers' Club is celebrating two decades of coöperation in raising the standards of music instruction. Under the guidance of leading women musicians, this group has substantially aided musical forces in Cleveland in all their endeavors.

ORCHESTRAL CONCERTS

Brahms' fourth symphony, in all its tonal power, was offered by Dr. Rodzinski as the last in the current Brahms cycle. There still remain the D minor piano concerto to be performed by Arthur Loesser and the violin concerto by Georges Enesco. Besides Beethoven's Coriolanus overture and Respighi's orchestration of Old Dances and Airs for the Lute, the violin concerto of John Alden Carpenter was splendidly performed by Zlatko Balokovic, who made his first appearance in Cleveland on this occasion and was heartily acclaimed. Composer, violinist and conductor were recalled many times for this brilliant performance.

Untiring in his zeal to offer music off the beaten path, Dr. Rodzinski programmed for the first time in Cleveland Max Reger's scholarly variations and fugue on a theme by Mozart. An achievement was his conducting of Bruckner's seventh symphony. In spite of its great length, Rodzinski held his hearers through the sheer force of its tonal beauty and overwhelming construction. On the same program we heard a chorale for strings by Roy Harris. If it was less original than other compositions by Mr. Harris that we have heard, it had the advantage of greater clarity in construction. Victor de Gomez, first cellist of the orchestra, appeared as soloist in the Saint-Saëns concerto and was ovationally received for his fine performance.

RECITALISTS

Welcome New York visitors were Jan Peerce and his ringing tenor as soloist with Jewish Singing Society (directed by Charles D. Dawe) and Abram Haitowitsch, blind violinist, in an exacting program, in which he had the assistance of Lionel Novak at the piano.

The Fortnightly Musical Club presented its fourth formal afternoon concert at Steinway Hall with the talented pianist, Clarice Balas. She offered two groups of solos, including an original composition from her Miniatures, besides playing the piano part in a local first time performance of a quintet by Vitezslav Novak. Alma Babb gave an artistic interpretation of two vocal groups, with Estelle Ruth capably assisting at the piano.

Music-making of a high order characterized the joint recital of Harold Bauer and Gregor Piatigorsky at Public Music Hall under Elmer Wiener's management. Beethoven's A major and Brahms' E minor sonatas were played with consummate artistry besides two groups of solos.

CLEVELAND INSTITUTE OPERA

Under the capable direction of Boris Goldovsky, the opera department of the Cleveland Institute of Music presented a splendid English performance of Humperdinck's Hänsel and Gretel, with Elizabeth Stoeckler and Tillie Schenker in the title rôles, and Marcia Bissell a fearfully appropriate witch. Severance Hall held a capacity audience of mostly youngsters who were vociferous in their acclaim. R. H. W.

Portland, Ore., Hears Brahms Requiem

Orchestra Concludes Season in Vivid Presentation, Assisted by Choral Society and Soloists — Schoop and Shan Kar Ballets, Marian Anderson and John Charles Thomas Appear

PORTLAND, ORE.—The curtain has been rung down on the Portland Symphony Orchestra's twenty-seventh season. Unless a more immediate solution to the symphony society's financial difficulties is found, this may be the final curtain for at least two years. It was only coincidence that the concluding program was dominated by the German Requiem of Brahms. Willem van Hoogstraten outdid himself to present a thrilling performance. Barbara Thorne and Mark Daniels were soloists. Supporting them and the orchestra was the Portland Choral Society of 200 voices.

The past month has been one of the most active, musically speaking, in recent years. The Ellison-White Bureau presented four attractions in the Public Auditorium: Trudi Schoop and her Comic Ballet; Shan Kar and his Hindu Ballet; Marian Anderson; and John Charles Thomas. All drew heavily and all were obviously pleasing to their audiences. Miss Anderson, the only one of the four to be presented here for the first time, was the sensation she has been reported in other cities.

The Portland Junior Symphony Orchestra gave the second of its three scheduled concerts in the Auditorium. Jacques Gershkovitch injected novelty into the program by leading his gifted youngsters in the local premiere of Paul White's Mosquito Dance. The soloist was Paul Signor, violinist, who was warmly received for his performance of the Bruch G minor concerto. Also sharing honors of the occasion was the Franklin High School Chorus, directed by Robert Walsh. D. L. P.

Detroit Orchestra Offers Novelties

Ghione Introduces Works by Respighi, Lualdi and Halffter—Richard Bonelli Is Soloist—Ontario Choir Heard with Ensemble

DETROIT, MICH.—The eleventh Detroit Symphony Orchestra concert was directed by Franco Ghione, and presented Ilya Schkolnik as violin soloist. Mr. Schkolnik opened the concert, playing the Vitali Ciaconna. The Brahms concerto followed. Both performances were brilliant successes for Mr. Schkolnik, but the Brahms was especially so. A first local performance was the symphonic poem, Feste Romane, by Respighi. The work in four parts, Circus Maximus, The Jubilee, The October Festival, The Epiphany was given a pictorial interpretation and was enthusiastically applauded.

At a Saturday evening concert Mr. Ghione again directed. The soloist was Joseph Knitzer in the Wieniawski concerto in D minor. He was greeted with warm applause for his performance. Detroit is justly proud of Knitzer, who received his early education here. The program opened with the sinfonietta in D major of Ernesto Halffter, which was repeated from one of the Thursday night concerts, as was also the Feste Romane, of Respighi. Mr. Ghione was heartily recalled by his increasing throng of admirers.

TOURING TENOR

DIMITRI ONOFREI,
tenor of the San Carlo Opera Company, sang in Carmen and La Boheme with that company recently in Los Angeles.

Richard Bonelli was soloist, Mr. Ghione directing, at a later concert. Mr. Bonelli charmed the large audience, with his consummate musicianship and lovely voice, and was encored repeatedly. His first offering was the Credo from Otello, by Verdi; then followed Duparc's Chanson Trieste, which Mr. Bonelli sang perfectly, and the Danse Macabre by Saint-Saëns, in which he was inimitable. Mr. Ghione gave the symphony in D major of Mozart, a first performance at these concerts of the Rossini overture, Italiana in Algeri, a delightful work, and presented with grace and skill. There was a first American performance of an overture from the Suite Adriatica by Lualdi, as well as the prelude to Act III of Die Meistersinger. The concert closed with a thrilling reading of the Roman Carnival overture of Berlioz.

DANCE PROGRAM

Olga Fricker and her concert dance group were presented at the seventh Saturday Concert and were enthusiastically received by a capacity house. Miss Fricker's program contained a medley of the dance, with some solos by herself. One pantomime number called Audition was well executed, as was the Strauss Perpetual Motion. The closing number Quest Eternal was a close approach to the modern dance, and was well performed. The music for this was written by Miss Chapman, of Detroit, and was skillfully and artistically orchestrated by Bernard Heiden, a gifted young composer who has recently come to Detroit. Mr. Kolar directed the concert with sympathy, skill and understanding.

SCOTTISH CHOIR IN VISIT

The Border Cities Scottish Choir of Windsor, Ontario, joined forces with the Detroit Orchestra (Ilya Schkolnik, director) to give the eighth Saturday Concert. Mr. Schkolnik opened the concert with the Leonore Overture (No. 3) of Beethoven. Then followed two nocturnes of Debussy and the Romeo and Juliet Fantasia of Tschaikowsky. After the intermission the choir under the able leadership of Whorlow Bull sang a comprehensive program ranging from the madrigals of Orlando Gibbons to music of Vaughan Williams and Granville Bantock. The singing was of a high order in understanding as well as a distinctive beauty of enunciation. Mr. Schkolnik closed the concert with a brilliant reading of the Enesco first Roumanian Rhapsody. M. E.

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Philadelphia's Musical Fortnight Includes Aida by Local Forces

Julia Peters Sings Title Role with Civic Opera—Curtis Institute Presents Recitals—Nelson Eddy Returns

PHILADELPHIA.—The Civic Grand Opera Company of Philadelphia presented Aida on March 10, for a large and enthusiastic audience. Julia Peters in the title role scored a well deserved success, using her fine voice skillfully and pleasingly throughout. Especial honors were due her singing of O Patria Mia in the third act. Her acting was also thoroughly convincing. James De Gaviria, as Radames, labored under the handicap of an attack of laryngitis which delayed the opening of the performance. However, he surmounted the difficulty, doing especially fine work in the third act. Joan Peebles, a newcomer to Philadelphia, made an unquestionably good impression as Amneris. Not only was she regal in appearance, but she sang exceedingly well. Rocco Pandiscio as Amonasro was also convincing, vocally and dramatically. Others appearing were Nino Ruisi, Valentin Figaniak, Bertha Slessinger and Costanzo Sorvino. Mona Montes as *prima ballerina* and the ballet were enjoyed in the dances. Gabriele Simeoni did a good piece of conducting.

CURTIS INSTITUTE EVENTS

Four recent recitals at the Curtis Institute of Music have been of more than ordinary interest. A faculty recital was given by Anton Torello, contrabass player (first of that section of the Philadelphia Orchestra). Numbers by Caporale, Eccles, Dragonetti, Mozart, Bille, Corelli and Valls were the medium through which Mr. Torello exhibited practically every resource of this big instrument. His equipment, both technical and musical is sound, and he gave a remarkable performance. In the Mozart number, an aria for baritone and contrabass, Lester Englander sang the vocal part, with ease and assurance. Joseph Levine was the excellent accompanist for Mr. Torello.

The Curtis String Quartet gave an excellent recital on March 14. The quartet in B minor by Samuel Barber (graduate of the Curtis Institute) was of especial interest. It held beautiful harmonies. Quartets of Mozart and Schubert were splendidly performed.

Claribel Gegenheimer, organist, and student of Dr. Alexander McCurdy, gave her graduation recital on March 12, playing works of Bach, Ducasse, Clerambault, Karg-Elert and Vienre. She exhibited a remarkable technic, in addition to which she revealed excellent musicianship in all the numbers.

Rafael Druian, violinist, student of Lea Luboshutz, was heard in recital on March 16. The Devil's Trill Sonata by Tartini-Kreisler, and Chaconne of Bach (unaccompanied) were excellent vehicles for this young soloist, whose tone is powerful and beautiful. A sonata of Schumann and the Sibelius concerto in D minor gave further evidence of the exceptional skill of Mr. Druian.

NELSON EDDY SCORES

Nelson Eddy offered the final concert of the All-Star Concert Series under the local management of Emma Feldman, on March 17. It was a case of "Home Town Boy Makes Good" with a vengeance. The old Academy was packed with every seat sold and 600 on the stage. In spite of the "hero worship" element Mr. Eddy sang beautifully, with clear diction and exquisite phrasing, especially in such exacting songs as the Bach aria Good Fellows Be Merry and a group of German Lieder. The ten numbers on the program were almost doubled by encores. Theodore Paxson played superb accompaniments and three solos, two of them encores.

NORDEN LEADS GERMANTOWN PLAYERS

The Germantown Orchestra, conducted by N. Lindsay Norden, gave a fine concert on March 17 with the assistance of Marjorie Rogers cellist, Jeanne Russell, flutist, Charles G. Lewine, violinist, Elizabeth Murphy, harpist and Robert Mostertz, cellist. The orchestra shows the result of Mr. Norden's excellent training, playing standard symphonic works exceedingly well. Mr. Norden's Aria Religioso was one of the enjoyable numbers of the program.

A program of more than ordinary interest was given on March 14 by Elmo Russ, singing his own songs, and Henry Harrison, reciting his own poems.

M. M. C.

RADIO BATONIST

FRITZ MAHLER

will conduct the Bamberger Little Symphony Orchestra over Station WOR on April 8, 15, 22, and 29. (Photo by Fayer, Vienna.)

Vancouver Welcomes Recitalists

John Charles Thomas, Igor Gorin and Eve Maxwell-Lyte Among Visitors—Resident Orchestra and Soloist Give Violin Concerto by Its Conductor

VANCOUVER, B. C. — John Charles Thomas, Metropolitan Opera baritone, offered a song recital in the Auditorium. The singer and his accompanist, Carol Hollister, were of one accord, and an enthusiastic audience applauded vigorously. At the request of Mr. Thomas, William Dichmont, among the audience, acknowledged the tribute to his songs, The Night Has a Thousand Eyes and Me and My Little Banjo.

SYMPHONIC CONCERT

The final concert of the Vancouver Symphony Orchestra, under the direction of Allard de Ridder, took place in the Strand Theatre. The assisting artist, Jean de Rimanoczy, concertmaster of the orchestra, performed brilliantly the violin concerto in F sharp minor, composed by the conductor.

GORIN IN RECITAL

Igor Gorin received an ovation following his appearance in the Auditorium. The Russian baritone was in excellent voice, and ably supported by his accompanist Mr. Rabinowitsh, sang songs by Handel, Rossini, Beethoven, Schubert, Wolf, Strauss and Deems Taylor.

Isa Kremer, another Russian singer, displayed exceptionally high standards in her song recital at the Empress Theatre. Splendid support was given by the accompanist Ivan Basilevsky.

Turning to the instrumentalists, Reah Sadowski, pianist, was outstanding. Having played recently with the local orchestra, she made her appearance as a concert pianist in recital in Vancouver Hotel. Exacting work was demanded by numbers whose composers were Bach-Liszt, Bach-Busoni (Chaconne), Bach-Tausig, Debussy, while an English group displayed the player's versatility.

George Knight, pianist, did not fare so successfully in an equally heavy program comprising Bach, Beethoven and Chopin. However, with increased practise and development, better achievement will doubtless follow.

EVE MAXWELL-LYTE SINGS

Eve Maxwell-Lyte, another fine singing-artist, gave a recital in the Hotel Vancouver recently. Accompanied by Elsie Spooner, she offered an excellent program featuring songs from the British Isles, Appalachian Mountains, Newfoundland and other lands. This proved to be a noteworthy attainment.

THE ARCADIANS STAGED

The local Kiwanis organization was responsible for a fine production of The Arcadians given by local performers who filled their parts with zest and real musical talent.

The University of British Columbia Glee Club offered a performance of Gilbert and Sullivan's Yeomen of the Guard. The students contributed fine character delineations to their respective roles.

F. D. F.

IN BALTIMORE PROGRAM

VIOLA PHILO,

soprano, gives a concert tonight (April 1) in the Baltimore (Md.) Hippodrome. She sang in Mecca Temple, New York, on March 26 and the previous week appeared in Madison Square Garden, New York. Miss Philo also sang recently at the Radio City Music Hall, New York.

Flagstad's Mother and Sister Hear Her as Brünnhilde

When Kirsten Flagstad sang Brünnhilde in the Metropolitan Opera presentation of Siegfried on March 12, two of the auditors were her mother and sister. Fru Flagstad is known as a coach and pianist in her native Norway, while Mme. Flagstad's sister, Karen-Marie, is a light opera and musical comedy artist. The latter's husband is a Viennese pianist.

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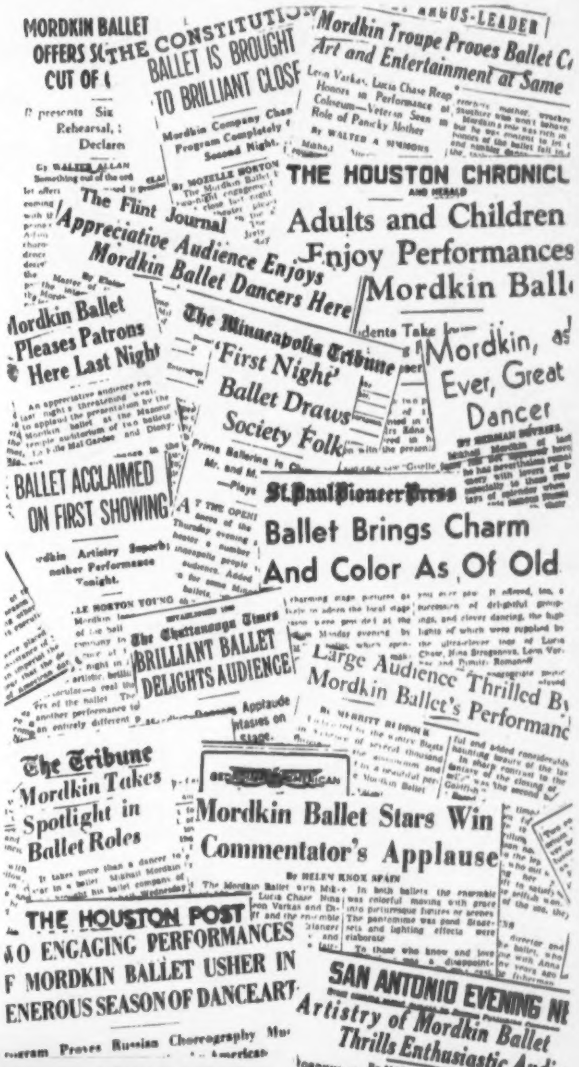

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Leon Varkas, Lucia Chase Reap Honors in Performance at Coliseum—Veteran Seen in Role of Panicky Mother
By WALTER A. SIMMONS

By WALTER ALLAN

The Flint Journal
Appreciative Audience Enjoys Mordkin Ballet Dancers Here

THE HOUSTON CHRONICLE AND HERALD
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The Minneapolis Tribune
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St. Paul Pioneer Press
Ballet Brings Charm And Color As Of Old

The Chattanooga Times
BRILLIANT BALLET DELIGHTS AUDIENCE

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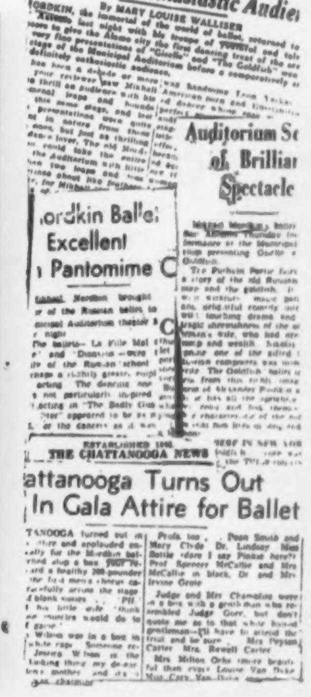
The Tribune
Mordkin Takes Spotlight in Ballet Roles

Mordkin Ballet Stars Win Commentator's Applause
By HELEN KNOX SPAIN

THE HOUSTON POST
O ENGAGING PERFORMANCES F MORDKIN BALLET USHER IN ENEROUS SEASON OF DANCE ART
rogram Proves Russian Choreography Mu



SAN ANTONIO EVENING NE
Artistry of Mordkin Ballet Thrills Enthusiastic Audie
By MARY LOUISE WALLISER

Auditorium S of Brillia Spectacle

ordkin Ballet Excellent Pantomime

THE CHATTANOOGA NEWS
attanooga Turns Out In Gala Attire for Ballet

Lucas-Pritchard

Scene from THE GOLDFISH

Photo by Lucas & Pritchard Studio

Mitropoulos Leads Wealth of Music With Minneapolis Men

Ravel Memorial Program—Beethoven Quartet Arranged for Unison Strings—Mahler's Fourth Symphony Wins Cheers

MINNEAPOLIS. — The achievements of Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, have been varied and significant during the past month. He began with an all-Ravel program, consisting of the suites, Le Tombeau de Couperin and Ma Mère L'Oye, the G major concerto for piano, Pavane pour une Infante défunte, and symphonic fragments from the ballet, Daphnis and Chloe. The prospect of so much Ravel thinned the audience somewhat, but the performance was a personal triumph for both Mitropoulos the conductor and pianist. He conducts awkwardly from the piano, but what an enviable ensemble. The Pavane and the symphonic fragments responded to the Mitropoulos magic most successfully.

The eleventh Sunday concert was largely devoted to Mendelssohn, with the overture to A Midsummer Night's Dream, third symphony, and selections from Bizet's Carmen. A more numerous audience should have heard the excellent playing.

STRINGS PLAY BEETHOVEN QUARTET

The twelfth evening concert began with the air from Bach's suite in D major, continued with Beethoven's quartet in C sharp minor (op. 131) arranged for string orchestra, and closed with the Beethoven concerto for violin in D major played by Jascha Heifetz. Despite the sixty men, the string number remained a quartet, with more volume, more drama, and less of crystalline clarity. The concerto was a marvel of silken phrasing.

The twelfth Sunday event consisted of Weber's overture to Oberon, two melodies for strings by Grieg, Debussy's prelude to The Afternoon of a Faun, his suite Children's Corner, and excerpts from Le Coq d'Or and Caprice Espagnol by Rimsky-Korsakoff. The Debussy prelude was superbly done.

The thirteenth evening program was a *gala* for several of the orchestra's principals. Harold Ayres, concertmaster, Frank Miller, cellist, Alexander Duvoir, oboe, and William Santucci were heard in Haydn's Concertante (op. 84). Harold Ayres and Heimann Weinstine performed the Bach concerto for two violins, and Waldemar Linder played the Richard Strauss concerto for French horn. The soloists fully merited the acclaim of the audience. Mitropoulos concluded the program with Schumann's third symphony, another notable achievement.

The thirteenth Sunday program was devoted to Wagner, Siegfried's Rhine Journey, the Siegfried Idyl, the Siegfried Funeral March, the introduction to Act Three of Tannhäuser, Prelude and Liebestod from Tristan and Isolde. This concert marked the season's low; the content was gloomy, the ensemble ragged, and correct pitch somewhat elusive with the brass section particularly.

MAHLER'S FOURTH RESTORED

The fourteenth evening concert was perhaps the outstanding Mitropoulos undertaking — Mahler's fourth symphony. To appreciate the success of this work, and many others, Mitropoulos must be visualized. Without score, without baton, he dramatizes his desires and his intentions. The symphony was a symphonic play, and the players, fascinated, almost hypnotized, followed every facial expression, every move of a finger. The audience cheered at the close.

Frank Miller, principal cellist, gave a superior performance of Schumann's concerto in A minor and the program ended with a brilliant reading of the Albeniz-Arbos Triana from the suite Iberia. Irene Opava, soprano, made a highly successful debut as soloist in the Mahler work.

The University Concert Band gave its forty-seventh anniversary concert in Northrop Auditorium under the direction of Gerald Prescott, the regular conductor, and Dr. Frank Simon, guest leader. The audience was large and enthusiastic.

E. G. K.

Launching New Artists in Europe a Fascinating Managerial Task

Wilhelm Stein, Viennese Impresario, Tells How He Discovers Talent in Out-of-the-Way Places and Brings It to Attention of the World

PARIS.—"Managing international celebrities," according to Wilhelm Stein, Viennese impresario and concert manager, who dropped in at the Musical Courier's office here the other day, whilst in *la ville lumière* on business, "has its responsibilities, and, at the same time, many pleasurable excitements. What could be more interesting," he asked—flattering me, as if I knew—"than 'discovering' a young artist and launching him, or her, on a musical career? In fact," Mr. Stein reflected, "I think that is what I like best: discovering and launching young artists."

A man of enthusiasm, conviction and activity, and, the writer felt, of tremendously solid background. Pinza, Rethberg, Bruno Walter, Knappertsbusch, Schnabel, Novotna, Weingartner—these and many other luminaries Mr. Stein manages in various European countries. The first to hear Bjoerling, in Stockholm, he "brought him to Vienna, from whence his career opened. The same with Joel Berglund, who is now in the Wagnerian 'quintet' at the Vienna State Opera." He also "discovered" Vienna's newest opera artist, Else Brems, a Danish singer, who sang Carmen with great success under Walter and now has a permanent engagement.

BRINGING FORWARD NEW FIGURES

The interviewer wondered how Mr. Stein had time "to do all that."

"That's easy," was the emphatic rejoinder, "providing you find it exciting. And I have many more artists," he added, "Irma Bjoerckand, Wagnerian soprano, Set Svanholm, heroic tenor—Swedish artists I am bringing to Central Europe—the Comedian Harmonists, and numerous vocalists, such as Marguerite Perras, Maria Nemeth, Adele Kern, Gertrud Wettergren, Karl Friedrich, Kurt Baum and Alexander Sved. . . . I have also worked with several American singers," Mr. Stein went on. "Last year, Helen Reynolds, in Vienna; three years ago, Marian Anderson, at Salzburg during the festival period; and this year I am bringing Alice Tully to Vienna."

CONCERNING PROGRAMS

Conditions of the time notwithstanding, Mr. Stein considers it is always worth while for young artists, whatever they may be—singer or instrumentalist—to introduce themselves in Europe, for "if they make good, they have the opportunity of vast and continued success. As to type of program it is best for them to give, no special advice can be given except that they must be serious. Programs, after all, are best made with respect to the individuality of the performer, though I will say," Mr. Stein concluded, "that our public—the Viennese—likes to hear new composers, new songs, new sonatas, and it is always important for an artist who wants an efficacious introduction to Vienna, to produce a certain amount of the music of his own country."

I. S.

Bearns Prize Divided Between Two Composers

Marie Elisabeth Marting of Rutherford, N. J., and Ernest Viviani Lubin of New York City are to divide the 1938 Joseph H. Bearns prize of $900 in musical composition, according to an announcement by Columbia University. Miss Marting submitted a string quartet and Mr. Lubin variations for a string quartet on a Bach theme and a suite in the olden style for string orchestra.

Miss Marting received her piano training from Frank Sheridan and others and studied in Munich and with Pizzetti in Rome. Mr. Lubin studied with Nadia Boulanger at Fontainebleau, Hugh Ross, Quincy Porter, Seth Bingham and Edwin J. Stringham. The jury of award comprised Daniel Gregory Mason, Professor Bingham, James Friskin, Adolfo Betti and Dr. Hans Weisse.

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CHANSONS IN COSTUME

ELSA BAKLOR,

soprano, gave a costume recital recently for the Mana Zucca Music Club of Miami, Fla. She sang Russian, gypsy, Hungarian and Spanish folksongs, with Annie Laurie Lee at the piano. (Apeda Photo.)

Juilliard Summer School to Open Seventh Session

The seventh session of the Juilliard Summer School will open on July 5, according to George Wedge, director, and continue until August 12. Mr. Wedge, in pointing to the growth of the school, which has courses for both students and teachers, said that in the first year 300 were enrolled while last year's figures were 840. Several members are to be added to the faculty.

Three special courses have been added to the curriculum for the Juilliard Summer School. Mr. Wedge will discuss The Gist of Music while Huddie Johnson O'Brien will conduct the Layman's Music Course and a course along similar lines for children. Miss O'Brien, who has been giving these lectures at the Y.W.C.A. in New York also conducts classes at the David Mannes School.

Toscanini Sails

Arturo Toscanini, who returns in October to conduct his second season with the NBC Orchestra, sailed for Europe on March 9 via the SS. Queen Mary.

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Frankfort Listeners Hear Spalding Play Concertos

Pianists Also in Large Evidence—Furtwängler Brings Berlin Philharmonic Orchestra

FRANKFORT.—The Museum Concerts continue to draw large audiences. A recent program featured Albert Spalding in Bach's E major violin concerto and the Gesangscene by Spohr. The next seance under Konwitschny presented Bruckner's fourth symphony (original edition), Penthesilea by Hugo Wolf, Hymn of Love by Reger, and Don Quixote, a ballade by Prince Alex Friedrich of Hesse, sung by Gerhard Hüsch of Berlin.

The Berlin Philharmonic Orchestra under Furtwängler paid us a visit, playing a program of Gluck, Brahms, and Bach's fifth Brandenburg Concerto, in which Furtwängler was piano soloist, Rolbert, violinist, and Harger, flutist. Mengelberg was another guest conductor, reading Wagner and Strauss in his inimitable style. Soloists at other orchestral concerts were pianists Edwin Fischer (Brahms B flat concerto), Gieseking (Beethoven C major concerto) and Cortot (Schumann concerto).

CHAMBER MUSIC

Numerous chamber music concerts have claimed attention. The Italian Instrumental Group directed by Nino Sanzogno, gave a list of Sanzogno, Malipiero, Casella and Tocchi, with Celia Aldovrandi, harpist. The Rome Quartet (Beethoven, Debussy, Malipiero) and The Wind Instrument Ensemble (Mozart, Beethoven) also scored in programs. The Working Society for New Music presented works by Sutermeister (Switzerland), Maciejewsky and Labunsky (Poland), Tcherepnine (Russia) and Lao Chi Sheng (China) with Dammert, pianist, and Mendius, violinist, as interpreters.

Recitals which deserve special mention were those given by pianists Backhaus (Beethoven sonatas), Lubka Rolessa (Mozart, Chopin, Schumann), Claudio Arrau, and Wilhelm Stroos, violinist (Reger, Brahms, Beethoven, and Schubert sonatas) and Toti dal Monte, coloratura, and Luigi Montesando, baritone.

IN NEARBY TOWNS

Nearby towns are also having interesting musical seasons. At Heidelberg, Wolfgang Fortner and his chamber orchestra, presented a list of French compositions: Rameau (with René Le Roy, flutist) Grétry, Henri Barraud, Jean Rivier and Albert Roussel.

At Wiesbaden, a symphonic program featured Stravinsky's new ballet music, A Game of Cards, Robert Oboussier's symphony, Bizet's suite Jeu d'Enfants, and Dvorak's cello concerto (Enrico Mainardi, soloist). Under the direction of Zwissler, two ballets were given: Stravinsky's Fire Bird, and Conrad Beek's The Big Bear. The following symphonic concert listed Stravinsky's Psalm Symphony and Carl Orff's poem Carmina Burana. At the Opera, an event under the auspices of the Dutch Musical Culture premiered works by Henk Badings, Stigsenhorst-Meyer, Osiek, Mengelberg and Voormolen.

HERMANN LISMANN

TRAVELS BETWEEN COASTS

MARCEL HUBERT,
French cellist, concluding a coast-to-coast tour during which he appeared in forty cities, plays the Saint-Saëns concerto on April 8 with the Westfield (N. J.) Symphony Orchestra, René Pollain conducting. (Photo by Toppo.)

Barrere-Britt Forces Visit Havana

American Organization Well Received—Local Orchestras Offer Ambitious Programs with Cuban Soloists

HAVANA, CUBA.—The two large audiences (exclusively members of Pro Arte Musical Society) that heard the Barrere-Britt Concertino at the Auditorium were enthusiastic about its work. In an interesting program by Telemann, Handel, Beethoven, Weber, Boccherini, Ravel, Fauré, Ch. T. Griffes, Ibert, Debussy and Jean Cras, the high artistry of the concertino left a profound impression. They were warmly welcomed.

The Philharmonic Orchestra of Havana was heard in a well chosen program: Kamarinskaia by Glinka and Scheherazade by Rimsky-Korsakoff formed the first part. After the intermission, Mercedes Soler was soloist in Schumann's piano concerto in A minor. Miss Soler who recently returned from study in Paris revealed fine technic and interpretative skill. A large audience greeted her. The first performance in this city of Enigma Variations on an original theme (op. 36) by Elgar closed the program. Amadeo Roldan's conducting was commendable.

Under the baton of Gonzalo Roig, thé Symphony Orchestra of Havana played Weber's Jubel Overture and Beethoven's third piano concerto with Mirtha Vilarello Bosch soloist. The rest of the program embraced Grieg's Anitra's Dance and Delibes' March from the suite Sylvia and the following vocal group: Schubert's Litany; Dell' Acqua's Villanella and an aria from Delibes' Lakme, in which Carmelina Rosell, young Cuban soprano, sang beautifully.

In the hall of the Lyceum Society, José Ardevol led the Orquesta da Camera of Havana in a varied program of works by J. S. Bach, Handel and Alessandro Scarlatti, as well as Haydn's Symphony in B flat major.

HUBERTO DE BLANCK

Mannheimer Cancels Tour

Due to illness, Frank Mannheimer, pianist, has been forced to cancel his spring tour, it was announced by his manager Annie Friedberg.

EVELYN EBY and REGINALD BEDFORD

DUO-PIANISTS

Chicago Tribune, March 21, 1938

Duo Pianists Shake a Critic from Doldrums

By EDWARD BARRY

It is a dreadful thing to saunter into the Studebaker theater on a quiet Sunday afternoon prepared for a dull and relaxing hour of music—then to be compelled instead to look upon beauty bare and to be rudely shaken and disturbed by the excitement of its contemplation.

This happened at the Pitzinger-Firkusny recital and again, very shortly thereafter, at Artur Rubenstein's. And yesterday it happened once again, although not in so serious a form as on the other two occasions.

The culprits this time were Evelyn Eby and Reginald Bedford, duo-pianists from Saskatoon, Saskatchewan, Canada. They had left their land of wheat and mounties and trappers to present themselves and their art to the great outside world. This great outside world, represented by a moderate sized audience, encouraged them cordially by its applause.

Miss Eby and Mr. Bedford played with great intelligence and with a fine feeling for the piano's wealth of tonal resource. Their work is beautifully alive. Phrases have direction and a remarkable loveliness of line. You feel in their best moments that they are dealing with music itself, not with its external technical difficulties.

In a program which began with a nameless little piece for two virginals by Giles Farnaby, continued with a Wilhelm Friedemann Bach sonata and the Brahms-Haydn Variations, and ended with miscellaneous music by Grainger, Chopin, Debussy, and Saint-Saëns, these two fortunate newcomers proved rather conclusively that they not only know how to make their fingers behave, but also that they possess a wide musical sympathy. This sympathy does not stop with one school or one type of composer, but embraces an astonishing variety of both.

Chicago Herald-Examiner, March 21, 1938

Duo-Pianists Play Rare Compositions

By JANET GUNN

Cool poise and well matched pianistic technique and sensitivity were the representative attributes apparent in the conscientious performance of programmatic works for two pianos given by the Canadian duo-piano team, Evelyn Eby and Reginald Bedford.

Chicago Daily News, March 21, 1938

Music Views

Out of the West

By EUGENE STINSON

The first duo-pianists to come out of the Canadian West, Evelyn Eby and Reginald Bedford, are youthful and are making only tentative experiments with a career, but their Studebaker Theater recital on Sunday afternoon showed Chicagoans that the two have genuine basis for distinguished and enduring success.

That basis is thoroughgoing musicianliness shining through a skill in ensemble that is sometimes amazingly perfect. Either in florid or in staccato passages they play with what seems to be a single rhythmic sense and their execution is uniform in its neatness and its clarity. Their taste, too, is sound and is founded upon the right musical principles.

Chicago American, March 21, 1938

Music in Review

By HERMAN DEVRIES

Evelyn Eby and Reginald Bedford, duo-pianists from Northern Canada, made their bid for public favor in Studebaker Theater yesterday afternoon. A comfortably filled auditorium greeted the talented pair at this, their first recital in our metropolis.

Unusual Treat

Duo-pianists are not uncommon these days, for this charming form of ensemble has become a part of the cultural musical world. It is therefore to be conjectured that Eby and Bedford will succeed in popularizing further an art which they are practicing with so great a skill and finesse. Their style is the aesthetic clean-cut way of delivering Bach, Brahms, which they interpret with consummate artistry and fine tonal effects.

Address: 825 Orchestra Building, Chicago, Ill.

Metropolitan Opera

(*Continued from page 7*)

GÖTTERDÄMMERUNG, MARCH 7

The second presentation of Götterdämmerung this season brought a numerous audience to the Metropolitan Opera House to hear Kirsten Flagstad (Brünnhilde), Lauritz Melchior (Siegfried), Irene Jessner (Gutrune), Karin Branzell (Waltraute), Friedrich Schorr (Gunther), Ludwig Hofmann (Hagen), Adolf Vogel (Alberich), the Rhinemaidens (Susanne Fisher, Irra Petina, Doris Doe), the three Norns (Lucille Browning, Dorothee Menski, Doris Doe), Max Altglass and Arnold Gabor under the eloquent conductorship of Artur Bodanzky.

Although this was the third Wagnerian role Mme. Flagstad had sung in successive performances, she offered an interpretation that showed the most exemplary vocal and histrionic skill, and Mr. Melchior also brought triumphal art to his conception of the legendary hero. Mme. Branzell displayed magnificent artistry as the soldier goddess; Mme. Jessner sang with distinction; Mr. Hofmann offered a completely satisfactory impersonation of the sinister Hagen; Mr. Schorr was an able Gunther; and the remainder of the large cast acquitted themselves impeccably. All in all, this was one of the most stirring productions of this Wagner opera presented in the past three years, and the huge auditorium rang with applause and cheers during the entr'actes.

DIE MEISTERSINGER, MARCH 9 (MATINEE)

Sixth of the performances in the special Wagner Cycle matinees, was Die Meistersinger, presented by a cast of exceptional worth. An immense audience was regaled by the spirited story, entrancing melodies and marvelous orchestration.

Friedrich Schorr gave his appealing characterization of Hans Sachs and had less difficulty than usual with the higher reaches of the music. Charles Kullmann's Walther is a personable cavalier, and the American tenor sang and acted with stimulative ardor, but seemed to be not in the best of voice. He commands tasteful Wagnerian style. Attractive Irene Jessner, one of the most versatile of Metropolitan sopranos, made the flowing measures of Eva a rare delight, and gave a becomingly feeling impersonation of that romantic Fräulein. Adolf Vogel was a commendable Beckmesser. Karl Laufkoetter furnished more robust tenor tones for David than is customary in that part. Dignified Pogner had Emanuel List as a full-voiced incumbent. Karin Branzell registered admirably as Magdalene. Artur Bodanzky and his orchestra furnished much high pleasure (and some too loud accompaniments) in a score which excites perpetual wonder as well as joy.

COQ D'OR AND AMELIA GOES TO THE BALL, MARCH 9

Lily Pons and Ezio Pinza headed the familiar cast of Rimsky-Korsakoff's Coq d'Or with supporting artists Doris Doe, Thelma Votipka, Norman Cordon, Giordano Paltrinieri, Wilfred Engelman and Nicholas Massue. The conductor was Gennaro Papi, and the audience was enthusiastic in its appreciation of the scintillant performance offered by the able participants.

This work was followed by a repeat presentation of Menotti's Amelia Goes to the Ball with the effervescent impersonations of Muriel Dickson, John Brownlee, Mario Chamlee, Helen Olheim, Lucielle Browning, Charlotte Symons and Norman Cordon. Ettore Panizza was the conductor.

DIE WALKÜRE, MARCH 10

Skilled in their assignments, the cast for the presentation of Die Walküre on this evening gave an artistic delineation under the scintillant baton of Erich Leinsdorf. Kirsten Flagstad was again the excellent Brünnhilde with Ludwig Hofmann as Wotan. The capable young lovers were Elisabeth Rethberg and Lauritz Melchior. Emanuel List gave a dominant reading of Hunding's role while the Fricka of Karin Branzell was well sung and acted. The Valkyries comprised Thelma Votipka, Dorothee Manski, Irene Jessner, Lucielle Browning, Irra Petina, Doris Doe, Helen Olheim and Anna Kaskas.

CARMEN, MARCH 11

Bruna Castagna, able songstress and expert actress sang Carmen for a very large audience at the Metropolitan. Associated with her were Queena Mario, offering a sincere and graceful delineation of Micaela both vocally and histrionically, with Jan Kiepura (Don Jose), Carlo Morelli (Escamillo), Thelma Votipka (Frasquita), Helen Olheim (Mercedes) and George Cehanovsky, Giordano Paltrinieri, Norman Cordon and Wilfred Engelman in other roles. Gennaro Papi conducted a particularly dull orchestral presentation and as a consequence the entire production suffered from lack of vitality.

LUCIA, MARCH 12 (MATINEE)

The second performance of Lucia Di Lammermoor, presented on this Saturday as a matinee, marked the last but one of the Metropolitan Opera broadcasts for the current season. The cast was familiar, although the sudden indisposition of Nicholas Massue resulted in the veteran Angelo Bada singing the role of Arturo. Lily Pons, Frederick Jagel and Carlo Morelli, in the principal roles, gave thoroughly familiar impersonations which delighted the overflowing audience. Others in the cast under Gennaro Papi's direction were Thelma Votipka, Ezio Pinza and Giordano Paltrinieri.

SIEGFRIED, MARCH 12

A capacity audience greeted the performance of Siegfried, given in the evening Ring Cycle with a familiar cast. Lauritz Melchior again gave a brilliant impersonation of the title role, vocally and histrionically, with the inimitable Kirsten Flagstad as Brünnhilde. An unscheduled improvisation was the audible song of the Metropolitan's steam pipes, which added to the "score" for the awakening scene, but Brünnhilde remained asleep until Siegfried had fulfilled Wagner's osculatory directions. Others in the cast for the performance, which was witnessed by Mme. Flagstad's mother and sister, were Doris Doe (Erda), Ludwig Hofmann (Wanderer), Karl Laufkoetter (Mime), Emanuel List (Fafner), Adolf Vogel (Alberich) and Natalie Bodanya (Forest Bird). Mr. Bodanzky directed again in authoritative style.

AMELIA GOES TO THE BALL AND SALOME, MARCH 14

Comedy and tragedy provided the dual bill on this evening at the Metropolitan Opera House. Muriel Dickson, Mario Chamlee and John Brownlee, in the three principal roles of the Menotti work took full advantage of the *buffa* opportunities and were ably supported by Helen Olheim, Lucielle Browning, Charlotte Symons and Norman Cordon under Ettore Panizza's direction. The last seasonal performance of Salome, which followed, found Marjorie Lawrence giving another effective delineation of the title role. Here likewise was a familiar cast with Mr. Panizza again on the podium. A large audience was manually approbative.

TRISTAN AND ISOLDE, MARCH 16

With her mother and sister present in the audience Kirsten Flagstad again sang the role of Isolde in the final performance of Wagner's music drama for the season. In superb vocal and histrionic condition, she was matched in her performance by the Tristan of Lauritz Melchior. In support were the excellent artists, Karin Branzell, Julius Huehn, Ludwig Hofmann, Arnold Gabor, Hans Clemens, James Wolfe and Karl Laufkoetter, under Artur Bodanzky's direction.

DON GIOVANNI, MARCH 17

The final Don Giovanni of the Metropolitan Opera season found two newcomers in major roles. For the first time since the Mozart work was restored to the repertoire some years ago, another than Ezio Pinza sang the title role. John Brownlee was the dashing Don, singing the part with thorough acquaintance of the Mozartian style, acting it with fervor and humor, but permitting uncertain diction occasionaly to mar an otherwise thoroughly satisfactorily impersonation.

Rose Bampton, native dramatic soprano, making her only Metropolitan Opera appearance of the season, was the Donna Anna, revealing admirable musicianship and familiarity with the histrionic requirements of the role. Although she attacked her top tones at times a bit uncertainly, the voice was rich and colorful in its middle register and her reading of the musical line was marked by intelligence and skill. She added surety as the opera progressed and her delineation was one of artistry. Richard Crooks was again an excellent Ottavio, while Norman Cordon was the Commendatore. Others under Ettore Panizza's direction were Irene Jessner (Elvira), Marita Farell (Zerlina), and Virgilio Lazzari and Louis D'Angelo, as those two comedic gentlemen of low degree, Leporello and Masetto.

OTELLO, MARCH 18

The final performance of Otello this season at the Metropolitan Opera House found a new Iago in the person of Carlo Tagliabue, who gave his best performance of the season, the Credo being truly stirring. Irene Jessner was a capable Desdemona, while Giovanni Martinelli, celebrating twenty-five years on the Metropolitan stage, was a dominating Otello, in splendid vocal and histrionic form. Others in the cast, under the capable direction of Ettore Panizza, were Thelma Votipka, Nicholas Massue, Nicola Moscona, Giordano Paltrinieri, George Cehanovsky and Wilfred Engelman.

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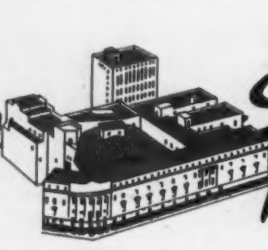

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SUMMER SESSION—June 27-July 30, 1938

FALL SESSION — Opens September 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

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CARMEN, MARCH 19 (MATINEE)

A familiar cast offered Bizet's Carmen on this final Saturday afternoon of the Metropolitan Opera season, with Bruna Castagna again the cigarette girl, and René Maison as her soldier lover. Susanne Fisher, Thelma Votipka, Helen Olheim, John Brownlee, George Cehanovsky, Giordano Paltrinieri, Norman Cordon and Wilfred Engelman were the others in the cast, with Gennaro Papi again conducting.

GÖTTERDÄMMERUNG, MARCH 19

Since the season had opened with a Wagner work, it was fitting that the final offering of the Metropolitan Opera year should also be a music drama. A capacity audience applausively received the final work of the tetralogy, Götterdämmerung, with those splendid Wagnerian protagonists, Lauritz Melchior, Marjorie Lawrence, Julius Huehn, Ludwig Hofmann, Karin Branzell and their associates Adolf Vogel, Dorothee Manski, Susanne Fisher, Irra Petina, Doris Doe, Lucielle Browning, Max Altglass and Arnold Gabor under the authoritative baton of Artur Bodanzky.

Town Hall Club Opens "Evenings of Music"

Under the auspices of the Bane Booking Bureau, the first of a series of Evenings of Music was held at the Town Hall Club, New York, recently, bringing Marga Waldron, with Eleanor Mangum at the piano, in a moving terpsichorean interpretation of Gershwin's Rhapsody in Blue. Emma Redell, soprano, revealed dramatic intensity and admirable interpretative ability in arias from Cavalleria Rusticana and Pique Dame. Harvey Brown was an able piano associate. Alexander Szuwalski, violinist, William Miller, tenor, the Hollander Trio and Nonita, Spanish dancer, were other participants. W. M.

Wheeler Beckett Completes Opera

Following its premiere, with the composer conducting, by the Illinois Symphony Orchestra in Chicago, the first symphony of Wheeler Beckett was played by the Grand Rapids Symphony Orchestra in its home city, where part of it was composed. Karl Wecker conducted. Mr. Beckett's concerto, in one movement, for organ and orchestra, is expected to be presented shortly by Virgil Fox and Alexander McCurdy. He has also completed an opera, based on the story of Snow White and known as The Queen's Mirror, with libretto by Constance D'Arcy Mackay.

Studio Club of New York Presenting Artists

An active calendar has been prepared for the Studio Club, New York. Among those listed are Virginia Condon, mezzo-soprano, the Richter String Quartet, Nino Cardosa, baritone, and the Hollander Trio. Already members have heard Susan Owen, in Irish songs; Jean Funk, cellist; Johanna Keelon, soprano; Ben Jones, pianist; James Curtis, tenor; Jean Bryan, mezzo-soprano, and Margaret Prunauer. Mary Hagedorn gave a dance program with Pauline Morgan Johnson as pianist.

Ramsay and Timberg on Pacific Coast

Mary Ramsay, Scottish pianist, and Anders Timberg, Swedish tenor, are offering a series of concerts on the Pacific Coast. They appeared recently in concerts at the Netherlands Plaza Hotel and for the Advertisers Club at the Gibson Hotel, both in Cincinnati. They presented also a lecture recital in St. Louis after an extensive concert tour of the southern States and Bermuda.

Victor Prahl in Recital at Smith College

NORTHAMPTON, MASS. — A three-language program was recently offered at Sage Hall, Smith College, by Victor Prahl, baritone. Bach, Haydn and Mozart works provided the initial part and were followed by Hugo Wolf Lieder and his settings of two poems of Byron. Jacques Pillois' works provided the French section and then came two songs of Vaughan Williams and two by Castelnuovo-Tedesco. Mr. Prahl not only demonstrated his versatility at interpretation but sang his list with admirable style and tonal display. Encores were demanded and given. Bianca del Vecchio was at the piano. G. W.

Chicago Unit for National Piano Playing Tournament

Sixty-seven private studios have become affiliated with the Greater Chicago Chapter of the National Guild of Piano Teachers and will sponsor a Chicago unit in the National Piano Playing Tournament on June 3, 4 and 5. Irl Allison, of New York, founder-president of the guild, inaugurated the new unit. The 1938 national directory of piano teachers, recently issued by the guild, contains a list of teachers from coast to coast and the names of students who presented creditable programs in the 1937 tournament, a total of 1,300. There is also a section on American composers, and one on institutions which are members of the guild.

Arthur Fiedler Active as Conductor

BOSTON.—With Arthur Fiedler again conducting, the Boston University Orchestra gives its second concert of the season here tonight (March 15). At the initial concert a Rondo by Marcel Poot had its local premiere. On March 23 Mr. Fiedler conducts the final concert of the MacDowell Club Orchestra and Chorus. He directed the first concert of the chorus on February 2.

Under Mr. Fiedler's direction the Boston Sinfonietta has made recordings for the first time and also appeared in concerts at Amherst College and St. Mark's School. He recently presented an all-Beethoven concert with the Federal Symphony Orchestra in the Theatre of Music, New York. Mr. Fiedler has conducted the Civic Symphony Orchestra in Philadelphia and is now preparing the Cecilia Chorus in Schmitt's Psalm and Scriabin's Prometheus for presentation with the Boston Symphony Orchestra. L. J. G.

Henry Hadley Foundation to Sponsor Memorial Concert

Marjorie Lawrence, Metropolitan Opera soprano, and Eunice Howard, pianist, are to be soloists at the memorial concert on April 6 in Carnegie Hall, New York, sponsored by the Henry Hadley Foundation, Inc. John Barbirolli, Fritz Reiner and Philip James will conduct the Philharmonic-Symphony Society. The first performance (posthumous) of Dr. Hadley's A Summer Idyl will be given. The program, all of the late composer's works, includes also his third symphony; Halycyone, aria for soprano and orchestra (first performance); symphonic poem, The Culprit Fay; concertino for piano and orchestra, and overture In Bohemia.

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"Miss Sack is in musicianly command of a voice that is naturally warm and beautiful, and that is capable of much variety in color and meaning. She sings with feeling, and with a keen sense of style differentiation, and it seems to me that the highest compliment among the many she earns concerns her exquisite treatment of the Lieder in one section of the program."

St. Paul Pioneer Press, December 2, 1937

1939—January, February, March—1939

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Florence Symphony Concerts Led by Guest Conductors

Flesch and Kipnis in Solo Art—Popular-Priced Opera Venture with Gifted Young Singers

Florence.—The Sunday afternoon symphony concerts continue to draw crowded audiences. Among visiting conductors who have been heard are Molinari, Ferrero, Igor Markevitch, Knappertsbusch and Karl Böhm. At Markevitch's concert, the Brahms violin concerto was played by Karl Flesch who gave a fine performance, though at times somewhat overpowered by the force of the orchestra. The audience, however, recognized his fine artistry and applauded him enthusiastically, obtaining more than one encore, as on the previous day when he played in the Amici della Musica series.

Knappertsbusch won success for his reading of Brahms' second symphony and in pages from Wagner, the latter constituting a "Homage to Wagner" on the anniversary of his death in Venice, on February 13, 1883. Knappertsbusch also conducted a second concert, when the program included Mozart's D major symphony, the second series of Ancient Airs and Dances for lute, transcribed and arranged for orchestra by Respighi, and Tschaikowsky's fifth symphony.

Karl Böhm had the collaboration of pianist Pietro Scarpini in Liszt's A major concerto. The rest of the program comprised Beethoven's Leonore Overture (No. 3), Wolf-Ferrari's Divertissement (first time here) and Brahms' symphony (No. 1). The fifth concert of the symphonic season was conducted by Mario Rossi, permanent director of the orchestra. Alexander Kipnis, baritone, was soloist in arias from Boris Godounoff, Don Giovanni and Tannhäuser. The previous day Kipnis had been heard at the Pitti in airs from Verdi's Don Carlos and Simon Boccanegra and songs by Schubert, Gounod and Moussorgsky, his voice and artistry making a deep impression.

Opera Season at the Verdi

A short popular opera season has been held at the Verdi Theatre, low prices enabling large numbers to enjoy performances of Traviata, Butterfly, Barber of Seville, Rusticana, Pagliacci and Lucia, as well as affording an opportunity for promising, and in some cases highly gifted young singers who appeared under the direction of Erasmo Ghiglia, and of whom the youngest of all, Fernanda Basile, soprano, has been hailed for the exquisite freshness of her voice.

Friends of Music

At the Amici della Musica series, in addition to those already named, we heard the chamber orchestra of the Stabile Fiorentino, directed by Mario Rossi, with the collaboration of clarinetist Louis Cahuzac and soprano Gianna Birlo; and the New Hungarian Quartet which, though the audience was impatient with Bartok's quartet (No. 5), won hearty applause for interpretations of a Haydn quartet in F, and Schubert's in A minor.

Choral Restorations

The *Cantori di Firenze*, directed by Virgilio Doplicher, recently made their debut for the season in the fine old frescoed salons of the Palazzo Capponi before a small and select international audience limited to members of the society. The program at this delightful gathering included Palestrina's Credo and Agnus Dei from L'Homme Armé mass; Monteverdi's Lasciatemi morire; Luca Marenzio's little-known madrigal Scaldava il Sol; Pesenti's amusing *frottola*, or folk-song La Gru, and Spontini's Vieni soave e diletto. Choral composers were represented by Pizzetti's La Rondine, a Schubert lyric, and a Stornelata, by Montani.

Symphonic Auditions

Edward Prime-Stevenson, American critic who spends much time here, is once more generously offering a series of weekly symphonic auditions by the medium of his Orthophonic Edisonian Phonograph in the Salone Medici of the Hotel Minerva, invitations being issued to any serious music lovers or students who wish to attend. The programs for these auditions are carefully planned, a single season's series including more than twenty composers, ranging from Bach, Gluck and Handel to the eighteenth and nineteenth centuries.

Dorothy Nevile Lees

WOLFGANG
REBNER
PIANIST
Soloist, American Premiere of Toch's Second Piano Concerto with State Symphony Orchestra, Fritz Fall Conducting
Boston, February 27, 1938

"Mr. Rebner played his part with power and dexterity, and with what seemed like a most musical approach. 'Approach,' indeed, seems scarcely the right word. The pianist seemed rather to be inside the music all the time. He played with exceptional virtuosity and understanding."—(*Moses Smith, Boston Evening Transcript*)

"Brilliant capability as a performer marked Mr. Rebner as soloist in the Toch. It was obvious that his understanding of the work was most thorough, that he was a most intelligent and musicianly collaborator with an orchestra, and that he was able, when required, to elicit a large and forceful tone from his instrument without unpleasant percussive overtones."—(*The Boston Globe*)

●

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New Orleans Expects Major 1939 Season

Philharmonic Society and Civic Orchestra Announce Noted Soloists Next Year—Szigeti Plays with Ensemble—Cassado and Gordon Quartet in Recitals

New Orleans, La.—The present season is drawing to a close, but musical interest, which has been sustained by the many events of the past year, is not being allowed to flag. Local groups spur it on with announcements of the prospectuses for 1938-39. The first organizations to open their spring subscription campaign are the Philharmonic Society and the Civic Symphony Orchestra, of which Arthur Zack is conductor.

The series of the Philharmonic Society will sponsor two concerts by the Philadelphia Orchestra (Eugene Ormandy, conductor) and one by the St. Louis Symphony Orchestra, conducted by Vladimir Golschmann, in addition to recitals by Lawrence Tibbett, Robert Virovai, Guiomar Novaes, Gregor Piatigorsky and Bidu Sayao.

The Civic Symphony Orchestra announces that guest artists appearing under its auspices will include Tito Schipa, Percy Grainger, Guila Bustabo and Eugenie Wehrmann-Schaffner, prominent local pianist.

Joseph Szigeti appeared as guest artist in the final concert of the Civic Symphony Orchestra series, playing the concerto for violin by Mendelssohn and Brahms. Szigeti's fluidity and beauty of tone production, as well as his masterly interpretation of these concertos, projected his performance into bold relief against the symphonic background.

Gaspar Cassado charmed a local audience, first by his program, through which ran the strain of Spanish temperament and interpretation, and secondly by the whimsicality of his personality. Cassado showed himself to be an artist and composer capable of the more serious forms, but his program here consisted of popular recital numbers interspersed with some delightful compositions of his own. He was accompanied by Hans Horwitz.

The Gordon String Quartet played a return engagement for the Ensemble Series of the Philharmonic Society. The performance of this skillfully interwoven artist group was displayed to greatest advantage in the feature of their program, the Ravel quartet. They also played the Schubert quartet in D minor and a group of lighter numbers. O. M. L.

SIGNED FOR OPERA

ELEANOR MACKINLAY
has signed a contract with Paul Longone, manager, to appear next season with the Chicago City Opera Company. Winner of an amateur contest, she was given a scholarship by Blanche Slocum of the Chicago Conservatory, with whom she has been studying. Last year she sang the leading role in Eleanor Everest Freer's opera, The Pied Piper, in Chicago and has also been heard in concert.

Sonia Sharnova's Engagements

Spring engagements for Sonia Sharnova, Chicago City Opera contralto, include a recital for the Matinee Musicale Club of Indianapolis, Ind., April 8, and a solo appearance with the Business Men's Orchestra, at Orchestra Hall, Chicago, May 2. Miss Sharnova recently returned from Miami, Florida.

G-MAILLARD-KESSLERE

(*Photo © by G. Maillard-Kesslere.*)
EDOUARD GROBE

Edouard Grobé in Orchestral and Recital Appearances

Edouard Grobé, American tenor, tomorrow night (April 2) and the next evening will be soloist in Beethoven's ninth symphony with the Indianapolis Symphony Orchestra (Fabien Sevitzky, conductor), the first performance being broadcast over a coast to coast hook-up from the Murat Theatre, Indianapolis. On April 4, Mr. Grobé gives a recital in Cleveland, sponsored by the Women's Committee of Old Stone Church. With Wilfred Pelletier conducting, the tenor will be heard at the Montreal Festival on May 30 in Bach's St. Matthew Passion; on June 1, in Beethoven's Missa Solemnis, and on June 3 in Fauré's Requiem.

Mr. Grobé's career already has carried him from light opera to solo appearances with the Philadelphia Orchestra. Born in Jersey City, of German and Polish parentage, he first studied piano. But at thirteen he resolved to make singing his profession. After studying with Sergei Klibansky, and Oscar Saenger, Mr. Grobé was engaged for a summer season in Chautauqua. Entering a music club contest he won first place, the Victor Herbert Memorial gold medal, a cash prize, and the attention of music lovers who sent him to Mary Hissem DeMoss and Willem Van Giesen for further study.

New York recitals followed, private appearances in Newport and Southampton, then a season as leading tenor on WOR in performances of the standard Italian and French operatic repertoire. He also was soloist in Handel's Messiah with the Cleveland Civic Chorus.

Last spring Eugene Ormandy chose him to be soloist in the Beethoven ninth symphony with the Philadelphia Orchestra. During the past summer he sang with the Philadelphia Orchestra at the Robin Hood Dell, under the direction of Vladimir Golschmann.

Jooss Ballet Sails

The members of the Jooss Ballet, having completed their American tour, recently sailed for Europe on the SS. Plymouth.

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Brussels Concert Offers Contemporary Music

Kleiber Leads Beethoven Cycle—American Colored Soprano Heard—Roussel Program in Memoriam

BRUSSELS. — Between numerous Bach and Beethoven Festivals, the Maison d'Art managed to squeeze in a concert of contemporary music. It was conducted by Jascha Horenstein, the list performed giving him ample opportunity to demonstrate his understanding of modern schools. Extracts from Hindemith's opera, Mathais the Painter, seem to show that the German composer is come back to a more simple manner, though his harmonies remain aggressive. Alban Berg's last work—a violin concerto—altogether a morbid, depressing and lugubrious affair—had Louis Krasner for soloist.

After the interval we had another hearing of Ravel's concerto for the left hand (Cortot had played it two weeks before) with Jacques Fevrier at the keyboard. Stravinsky's Fire Bird concluded the list.

BEETHOVEN CYCLE

Erich Kleiber, with the Philharmonic Orchestra, continues his Beethoven Festival with growing success. The last concert included the second and sixth symphonies given with the leader's wonted authority. An unusual item was several German Dances, written for small orchestra, and in which Beethoven brings forth rhythms anticipatory of those of the Lanner and Johann Strauss Waltzes.

Caterina Jarboro, American colored soprano, after having sung Aida, L'Africaine and Goldmark's Queen of Sheba at La Monnaie, gave a successful recital at the Conservatoire.

Maurice Raskin, young violinist, was loudly applauded in the same hall for his reading of Bach's Chaconne and Mozart's D major concerto.

The Cercle Artistique paid fitting homage to the late Albert Roussel by giving an evening of the French composer's works, the soloists being Aline van Barentzen, D. Brunschwig and André Huevlin, all personal friends of Roussel and first rate artists.

FRANCIS DE BOURGUIGNON.

DUO RECITALISTS

IDA ELKAN, pianist, and I. RUDOLPH KATZ, violinist, present a joint recital in the Carnegie Chamber Music Hall, New York, on April 5. Bach's E minor concerto and sonatas of Mozart and Beethoven comprise their program.

Pittsburgh Applauds Ensemble Lists

Philadelphia Orchestra and Resident Chamber Music Society in Programs—Federal Players Give Local Composers' Works—Szigeti, Garbousova, Germani, Verson and Winslow Dancers in Visits

PITTSBURGH, PA. — In giving the final concert of the Pittsburgh Orchestra Association's twenty-second year and, incidentally, the last symphony event of the current season, the Philadelphia Orchestra, led by Eugene Ormandy, won a distinct triumph. Highlights were the Haydn-Brahms variations, the fifth Sibelius symphony and first local presentation of the Hugo Wolf-Max Reger Italian Serenade, with Samuel Lifschey playing the viola solo.

An interesting program played by the Pittsburgh Chamber Music Society under auspices of the University of Pittsburgh Faculty Club comprised works of Beethoven and Mozart for wind instruments and piano, and the initial playing here of Milhaud's four-movement suite for violin, clarinet and piano. Domenico Caputo is director of the group.

The Musicians Club held its March meeting in the Congress of Women's Clubs. Karl Heinrich gave a talk on the dance and led his dance group in an entertaining program.

Cara Verson, pianist, gave a novel recital of modern works at the Fillion Studio, which was greatly appreciated by her audience.

Fernando Germani, organist now touring America, played a recital on the Hammond Electric Organ and evoked much interest and discussion.

Joseph Szigeti, Hungary's ace violinist, was a recent Art Society recitalist and displayed skill in an enjoyable program. Endri Petri was the expert accompanist.

Miriam Winslow and her dancers gave an admirable recital in Carnegie Hall under the aegis of Jean McCrory Newman.

LOCAL COMPOSERS FEATURED

The Federal Symphony Orchestra concert featured several works by local composers. Harvey Gaul led his New England Prelude, and From an Indian Long House; Gaylord Yost directed the accompaniment to his violin concertino with Pierre DeBacker as soloist; J. A. Rauterkus, regular leader of the WPA music unit, conducted his Federal Sketches, and J. Vick O'Brien led the playing of the Sunset movement of his own symphony. Fidelis Zitterbart, late Pittsburgh composer, was represented on the list by his Domitian Overture.

The Salzburg Opera Guild gave an impressive performance of Mozart's Cosi fan tutte, competently directed by Alberto Erede.

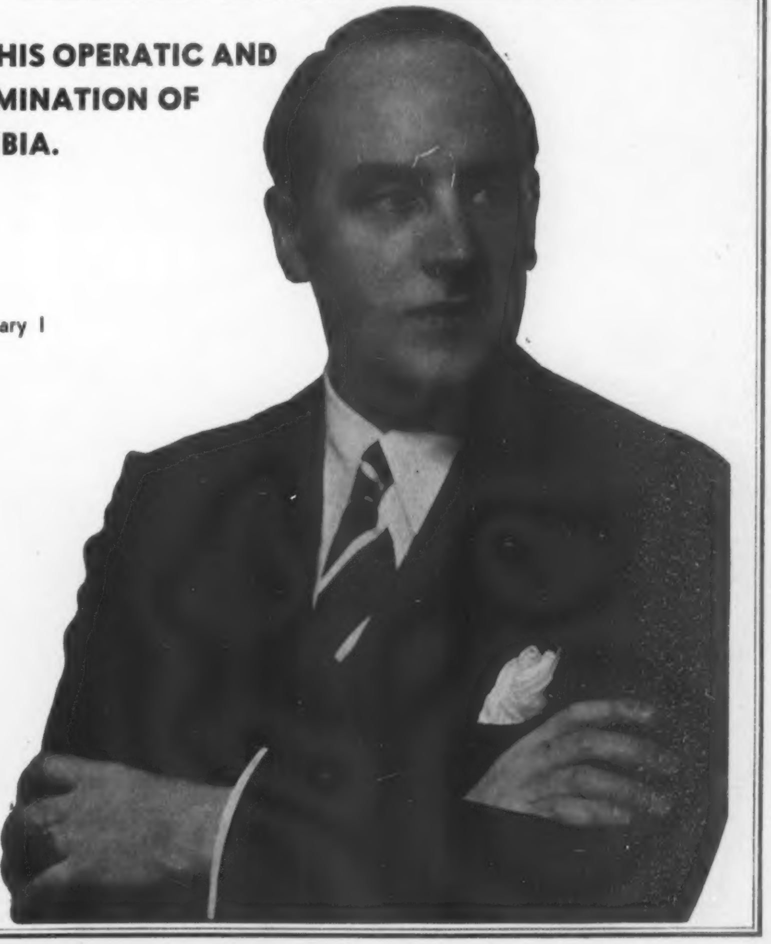
Raya Garbousova, Russian cellist, was heard here for the first time in a rousing performance of an admirable program. Ralph Berkowitz proved an artistic collaborator at the piano.

Dr. Frederick Dorian led the Carnegie Institute of Technology student chorus and orchestra in the first local performance of Mozart's E flat Mass (No. 6).

R. L.

Daughter Born to Mr. and Mrs. Stephan Hero

A daughter, Maria Antonia Hero, was born to Mr. and Mrs. Stephan Hero on March 12 at the Medical Center, New York. The father is the concert violinist, and Mrs. Hero is the daughter of Jose Iturbi.



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Mgr. Emma McCarthy, of Birmingham Symphony, wired us February 23, 1938, "Karle completely captivated Birmingham audience tonight with Symphony Orchestra. The great beauty of his voice and his personal magnetism won an unqualified ovation. We anticipate his return."

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New York World-Telegram
Nov. 11, 1937

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New York Times
March 2, 1938

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Photo by Jacoby

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LE ALSO F R JOINT RECITALS

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conceived and as beautifully fashioned in its

New York Sun, January 12, 1938

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Berlin Stages Dramatic Double Bill of New Operas

Josef Reiter, Viennese Composer, Feted at Hearings of His Works—Fidelio Restored—French Soprano as Sieglinde—Beecham Leads the Magic Flute

Berlin.—Two operatic premieres were given recently at the Deutsche Opernhaus, Der Totentanz and Der Bundschuh, both by Josef Reiter, Viennese composer. The first-mentioned work was a first performance for Berlin, the latter a world premiere.

Der Totentanz, on a libretto by Max Morold (the story is a seventeenth century saga), is difficult to define as opera, for dance pantomime predominates. The orchestration is accordingly light, yet replete with melody, especially in the *intermezzo* between the second and third parts. The final scene is operatic, with arias, recitatives, choruses and ensemble numbers, and an impressive *finale*.

Under the direction of Artur Rother, there was not a dull moment, while the various roles were excellently interpreted by Reinhard Döor (Bagpiper), Günther Treptow (Wido), Wilhelm Schirp (Lord Mayor), Hans Wocke (Odilio) and Nata Tüscher (Emma). The ballet featured solo dancers Lilo Hettwer and Fritz Zöllner; the staging and costumes were by Hans Batteux and Paul Haferung.

Der Bundschuh Premiered

Der Bundschuh, libretto also by Max Morold, is in one gripping act, depicting the revolt of oppressed peasants against fifteenth century aristocracy. The drama reaches its height when Hans, leader of the uprising, meets Lady Ehrengard, falls in love with her, is spied upon by his men, forced to kill the girl, and is then torn to pieces by her soldiers. The music is strong and heroic, replete with operatic and orchestral power.

The singers were excellently chosen: Gerta Stetzler (Lady Ehrengard), Gotthelf Pistor (Hans) and Elsa Larcen (Mother). Artur Rother conducted, stage management was by Kurt Hemmerling, choral work by Hermann Lüddecke, and the entire performance directed by Wilhelm Rode, General Intendent of the Deutsche Opernhaus. After the final curtain, the composer was called to the stage by the loudly cheering audience.

Fidelio Restaged

The restoration of Beethoven's Fidelio at the State Opera, with sold-out houses, was convincing proof of the popularity of this work with German audiences. With Hermann Abendroth at the helm, every passage was an artistic joy. The title role was charmingly sung by Viorica Ursuleac. Her partners were Helge Roswaenge and Franz Völker, alternating in the part of Florestan, Jaro Prohaska (Pizarro), Walter Grossmann (Minister), Josef von Manoarda (Rocco), Carla Spletter (Marzelline) and Erich Zimmermann (Jaquino).

Germaine Lubin, soprano from the Paris Grand Opéra, had success singing Sieglinde in Walküre at the State Opera. Her vocal range and histrionic ability were admired. Another guest artist was Paula Buchner as Brünnhilde, and a third was Karl Elmendorff, conductor.

Competing with the State Opera, the Volksoper presented Mozart's Magic Flute, conducted by Sir Thomas Beecham, and an amusing re-staging of Nicolai's The Merry Wives of Windsor.

Concert Pastimes

Features in recent Philharmonic concerts were Eugen Jochum, leading Bruckner's fifth symphony (original score); Willem Mengelberg, feted for his readings of Schubert's Unfinished and Brahms' first symphonies; and Hugo Kolberg, violinist, in Mozart's concerto in A major.

Recitals which deserve mention were those by Senta Cordel, dancer, assisted by students of the American School; Lucienne Boyer's week's engagement at the Kurfürstendamm Theatre; and the Comedian Harmonists (now called Master-Sextett), remarkably successful in clever singing of parodies on folk songs, popular tunes, and imitative vocalizing of Rossini's overture to The Barber of Seville.

Elinor Janson

TRAINS CHURCH SINGERS

RICHARD PERCY,

former organist and musical director at Marble Collegiate Church, New York, has instituted a course in preparation for church service. It includes solo singing, anthems, sight-reading and coaching in oratorios. He also coaches in opera.

Gigli Returning to America Next Season

Beniamino Gigli, former Metropolitan Opera tenor, who has not been heard in the United States since 1932, returns here in October. Now singing in Rome, he goes to La Scala, Florence, Trieste and back to Rome and Milan until next month. Appearances in Covent Garden will then engage his activities until July, after which he makes a motion picture for the German firm, Itala Film.

Central Florida Orchestra in Third Concert

Winter Park, Fla.—The first symphony of Brahms was the principal item on the program for the third concert this season of the Symphony Orchestra of Central Florida given in the high school auditorium here recently. Alexander Bloch, conductor, opened the concert with the Arensky variations on a Tschaikowsky theme. The overture to Mozart's Magic Flute was the other program number.

Memorial for Stephen Magee Held By Brooklyn Arion

Memorial exercises for Stephen Magee, father of Edythe J. Magee, New York vocal teacher, who died on December 15, were held on March 6 at their headquarters, Brooklyn, N. Y., by the Brooklyn Arion Society, of which he had been a member for forty-five years. Robert Weede, baritone of the Metropolitan Opera Association, Jeanne Deale, soprano, Dr. Harry Rowe Shelly, organist, Gustave Hornberger, cellist, the Max Kline Trio and the Arion Male Chorus and male quartet participated. Dr. G. E. Seyfarth, conductor, delivered the eulogy.

American Academy of Dramatic Arts Matinees

Shirley Leonard, of West Hartford, Conn., as Mrs. Olwell, and Morgan James, of New York City, were the leading actors in a recent public performance by the American Academy of Dramatic Arts, of Act I, of Apron Strings. Excellent characterization of the various elements encompassed in the roles was shown. Dangerous Corner, featured Joan York, Piedmont, Calif. (Freda) with Gilbert King, Newark, N. J., excelling as Charles. On February 18 the comedy, When Ladies Meet (Crothers) was well done, Jane Wood, Biloxi, Miss., playing Bridget with real comedy talent. Frederick Overman, Indianapolis, Ind., acted Jimmie with naturalness. The cast was completed by Martha Roberts, Harmon Stevens, H. E. Currier, William Layton and Martha Bacon. At the eleventh matinee the Romantic Age (Milne) was marked by the excellent acting of Peggy Spalding, New York, and Gilbert King, Newark, N. J. Completing the cast were October Brown, Martha Bacon, Mitzi Miller, Alan Dreeben and George Evers. On the same program Moor Born (Totheroh) supplied three portrayals, by Ethel Gardner, Lake Wales, Fla., Douglas Wakefield, Larchmont, N. Y., and Paton Price, Evant, Tex. They were heartily applauded. The serious play also contained June Kendall, Rita Brown, Katherine Hampton, Betty Taylor, George Humphrey.

Jeanne Smith-Wild of Berkeley, Cal. (Julia), Bettina Greenley, York, Me. (Linda), and Paul Forrest, Canton, Mass. (Johnny), were prominent in the recent matinee of the American Academy of Dramatic Arts' performance of Holiday, Barry's comedy. The young actors entered into the spirit of the play with zest. Also in the cast were Sue Phillips, Ellen Moore, Iris Nelsen, George Evers, George Hodel, Paton Price, Edward Barry and Alan Dreeben.

Broken Dishes (Flavin) given previously had Jean Welch, New York, and Frederick Overman, Indianapolis, as Elaine and Bill, in a clever performance.

In The Sacred Flame (Maugham) Pearl Koufman, Brookline, Mass., and George Humphrey, Hagerstown, Md., played the Nurse and the Major with excellent appreciation. Emry Heaton, William Layton, Frances Kay, Laura Church, Elinor Adams and John Norton also appeared.

The performances of Barbara Moore, New York, and George Hodel, Beckley, W. Va., in The Good Hope, were felicitous, others in the cast being the Misses Leonard, Weston, Lambot, Kendall, Collins, Messrs. Gilbert King and George Evers. Spring Tide (Billam and Priestley) brought special credit to Lillian Udvardy, Trieste, Italy, and Alan Dreeben, Tulsa, Okla., with Katharine Hampton and John Norton competing for honors. Ten others were in remaining roles.

F. W. R.

Iturbi's Versatile Gifts Shown on Rochester Podium and Piano Bench

Orchestral Plenty Includes Programs by Philharmonic, Civic and Eastman Forces, with Chorus Assisting Latter—Hanson Directs American Composers' Concert

Rochester, N. Y.—Rochester enjoyed the excellent melodic line and the fine and delicate technic of its Philharmonic Orchestra conductor, Jose Iturbi, in a piano recital presented on the Eastman Theatre Concert Series. Mr. Iturbi's handling of the Handel air with variations, The Harmonious Blacksmith, and Mozart's F major and Schubert's A major sonatas was lovely. Other numbers on the well chosen program came from the works of Schumann, Ravel, Filip Lazar, Robert Russell Bennett, and in conclusion, De Falla's Ritual Fire Dance.

Lucille Manners With Civic Orchestra

Lucille Manners, radio and concert soprano, was presented with the Rochester Civic Orchestra (Guy Fraser Harrison, conductor) in one of its regular Sunday evening concerts at the Eastman Theatre. Miss Manners' lovely voice, and good choice of numbers pleased her audience. On the same program was included a Children's Suite based on songs taught in the modern public schools. This work, written by Maesch, was well received.

Eastman Ensemble and Chorus Appear

The Eastman School of Music of the University of Rochester presented the Eastman School Symphony Orchestra (Paul White, conductor) and the Eastman School Chorus with Herman Genhart as director. The first number was the overture and Venusberg Scene from Tannhäuser using a chorus of women's voices written in the original score. The Moussorgsky Coronation Scene from Boris Godounoff was presented by the chorus and orchestra with Gerald Ingraham, baritone, and Morris Boaster, tenor, as soloists. This unusual and much-liked program ended with Brahms' popular symphony (No. 1) in C minor.

The Eastman School Symphony Band gave its second concert of the season in the Eastman Theatre, with Frederick P. Fennell, conducting and Douglas Danfelt as clarinet soloist. The program was of an interesting variety and was much enjoyed.

Philharmonic Programs

The Philharmonic Orchestra offered a concert with Jose Iturbi on the podium. Outstanding on the program were Death and Transfiguration by Strauss, and Far Oceans by Edward Royce of the Eastman School of Music faculty. On March 17, the Philharmonic Orchestra presented an all-Wagner program which was well accepted.

The thirteenth season of American Composers' Concerts given by the Rochester Philharmonic Orchestra with Dr. Howard Hanson conducting was continued with a concert in which Joseph Mariano was flute soloist. Outstanding among the numbers on this program, which included works by Wesley La Violette, Paul Beckhelm, Charles T. Griffes, Arthur Foote and George W. Chadwick, were Beckhelm's Cow Country, and Chadwick's Tam o'Shanter. At the forty-ninth concert of this series, Bernard Roger's symphony (No. 3), George Gershwin's An American in Paris, and Henry Hadley's tone poem San Francisco were played. This proved to be an interesting program also.

The Kilbourn Hall Tuesday Evening Series of Chamber Music Concerts sponsored a sonata concert by Gustave Tinlot, violinist, and Sandor Vas, pianist. The program consisted of works by Goossens, Schubert and Enesco.

M. L. H.

Native Opera, The Sun Dance, to Be Sung by New York Light Opera Guild

Affording Debut Roles to Young Artists Is Aim of Organization Described by John Hand, Director

(Photo of Miss Zaranova by Herbert Mitchell; De Spirito by De Lam; Miss Raffa by De Bellis.)

ERIKA ZARANOVA ROMOLO DE SPIRITO JOAN RAFFA

Giving an artist the first step up the ladder is the underlying purpose of the New York Light Opera Guild, according to John Hand, director.

"When young folks come to New York," he explained, "they hope to realize their ambitions to enter upon a career. But where will they find the opportunity? If they obtain an audition from a manager, they learn that he wants an artist who has already started upon a career and, although many of the newcomers may be worthy, they cannot get this so-necessary start.

"It was just these conditions in the music field that led me to found the New York Light Opera Guild and for eight years we have presented light opera in New York with debut artists selected by a committee of prominent musicians after hundreds of auditions each year. The artist has the valued experience of rehearsals and individual coaching. Stage presence, routine and poise are all considered.

"I remember when Daniel Harris, now with the Metropolitan Opera Association, sang the leading baritone role in the guild's production of The Fencing Master. He is just an example.

"We try in every way to secure the best works of American composers, both established and new. For instance, this year the guild is fortunate in presenting on April 27 The Sun Dance by William F. Hanson.

"Mr. Hanson spent thirty years doing research work among Western Indian tribes and secured original chants, dances and rituals. In our production at the Broadway Theatre, New York, will be several debutants. I believe the work is really a dramatic ritualization of the unwritten Bible of the American Indian.

"The artists to be heard in leading roles are Romolo De Spirito, tenor, from Rochester in the chief role; Joan Raffa, soprano, of New York as Winona; Chief Yowlache, bass-baritone, a full-blooded Yakama Indian from Washington; Erika Zaranova, contralto, from New York; Floyd Worthington, baritone, of Missouri; John Eliot, tenor, Harless Wenbourne, soprano; Anne Kwartin, soprano, and Thomas Armstrong, bass-baritone. A chorus of sixty voices and a complete orchestra will also participate."

S. A. H.

Ivor Newton's Engagements

Recent engagements of Ivor Newton, pianist-accompanist, include numerous London recitals and a tour of the British Isles. In London he has accompanied, among other artists, Betty van den Bosch, Marjorie Frangcon-Davies (both in Grotrian Hall), Marie Nermi (Hungarian Legation), Maria Marova and Lisa Minghetti. He also played for Nathan Milstein, at the Salzburg Concert, at the Austrian Legation. In Cambridge (Arts Theatre) he accompanied Ruth Naylor. He has offered radio BBC recitals with Amy Evans and a sonata recital with Thelma Reiss. On the International Celebrity Tour, comprising Edinburgh, Glasgow, Liverpool, Newcastle, Cardiff, Sheffield, Manchester, Dublin, Belfast and Birmingham, he accompanied Ida Haendel, young Polish violinist, and Beniamina Pinza, soprano, sister of Ezio Pinza. At the Royal Dublin Society, he gave two recitals with Gregor Piatigorsky, cellist.

Dr. and Mrs. Clarence Dickinson in Programs

Clarence Dickinson has just concluded a two months' series of Sunday afternoon Twilight Music services, at the Brick Church, New York City. Prefaced with an "Abendmusik" by Buxtehude, the services began with the Jewish Liturgy and continued through the Eastern Orthodox Eve Service, the Eastern Orthodox Divine Liturgy, the Roman Catholic Mass, the Lutheran, Calvinist, Anglican Liturgies, concluding with a service which commemorated the two hundredth anniversary of the birth of Methodism.

Dr. Dickinson spoke for the Hymn Society of Philadelphia in the First Presbyterian Church, Germantown, Pa. Mrs. Dickinson also gave an address with illustrations by the choir under the direction of N. Lindsay Norden. Mrs. Dickinson also addressed the First Presbyterian Church, Bloomfield, N. J., on March 9.

Jamaica Scene of Concert for Parent-Teacher Association

Jamaica, L. I.—At the annual concert, on March 7, of the Parent-Teacher Association of Elektor Academy, Olga Sapio, pianist, was heard in a Chopin group and works of Albeniz, Scriabin and Liszt. She played with brilliance and effectiveness, and numerous encores were necessary. Alexander Turnbull, tenor, sang two songs by Ed. Judson Fitzhugh, Song of the Incoming Tide and Come, Lovely Night (MS). The composer is a pupil of Romualdo Sapio, who was at the piano. Both the singer and the new numbers were well received. The Hartmans and the Eton Boys Quartet also participated.

F. W. R.

Gardner Read Works Widely Performed

Gardner Read's prize-winning first symphony, in A minor, which received its world premiere last November by the New York Philharmonic-Symphony Orchestra under John Barbirolli, was given its first Chicago performances on February 17-18, by the Chicago Symphony Orchestra, conducted by Dr. Frederick Stock.

Mr. Read's prelude and toccata, for small orchestra, first performed last April by the Rochester Philharmonic Orchestra under Dr. Howard Hanson, was conducted by the composer with the Illinois Symphony Orchestra in Chicago on February 27. The work will be introduced to the principal cities of South America by George Hoyen, American conductor, on his six months' tour of the Latin countries this spring.

On February 20, the Federal Symphony Orchestra in New York City, conducted by Joseph Littau, with Dorothy Essig as soloist, presented Mr. Read's song cycle, From a Lute of Jade.

The latest work of the young composer, a setting of Where Corals Lie, for mixed chorus and two pianos, was especially commissioned for the sixth annual Evanston Township High School Festival, to be held March 26 in Evanston, Ill., the premiere to be conducted by the composer.

Jessica Dragonette in Honolulu Recital

Honolulu, Hawaii.—Making her first appearance here, Jessica Dragonette, diminutive radio soprano, enthralled a large audience when she started the series of concerts planned for the McKinley Auditorium, on February 8. Opening her list with an aria from Bellini's I Capuleti e I Montecchi, Miss Dragonette gave a poignant interpretation to the Voi che sapete aria from Mozart's Marriage of Figaro and followed this with a fascinating reading of the Non so piu air from the same opera. Lieder of Schubert, Brahms and Grieg revealed her admirable interpretative skill as well as vocal surety. An aria from Thais, several Spanish numbers and a group of English completed her scheduled program which had to be augmented by numerous encores. Helen Tardival Byers proved to be an admirable pianistic associate.

W. L.

Combined College Choirs Heard at Princeton

Princeton, N. J.—Combined choirs of Lafayette College, New York University, Rutgers University and Princeton University presented a joint program in the university chapel here on March 13. More than 2,000 heard the 200 men in a varied program. Alfred M. Greenfield, conductor of the New York University singers, was at the organ. An orchestra from the Curtis Institute of Music, Philadelphia, Pa., assisted. Edgar F. Von Lehn, baritone, was soloist. Robert Hufstader, Princeton choir director, conducted.

L. T.

Richard Czerwonky Plays in Kansas

Richard Czerwonky, violinist, conductor, composer and pedagogue, gave recitals in Garden City, Kansas, on a recent date, and also appeared in Emporia. Mr. Czerwonky, founder and conductor of the Chicago Philharmonic Orchestra, will again direct a series of outdoor concerts in Grant Park, Chicago, next summer. He recently rehearsed and led the De Paul University Symphony Orchestra in its first concert.

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NEW YORK APRIL 1, 1938 No. 2960

A string magnate left $6,000,000 recently. No, he was not a violinist. He dealt in twines.

* * *

Music must be a particularly healthy art to survive all the nonsense that is spoken about it over the air.

* * *

At every good free concert the audience gives nothing and takes away much.

* * *

A Denver man is supposed to have the largest head, but his rival is the concert debutant the morning the good notices appear.

* * *

After announcing that Prof. Charles Haubiel has won part of the $500 Philharmonic-Symphony Society award, the Herald-Tribune reveals he was born in "1984." Ahead of his time, like Wagner?

* * *

The New York Adult Education Council Bulletin announces a "lecture on the current theater for the hard of hearing." A somewhat confusing construction, but probably meaning that the lecture is for those hard of hearing. It seems strange, however, that listeners with defective ears should be able to understand a platform-lecturer and not actors on the stage. Of course, in opera it is different, for there are many instances where even perfect hearing does not help auditors to know what the principals are singing about. This has happened even with Americans attending an opera in their own language.

* * *

Martinelli's Jubilee

To few artists associated with the Metropolitan Opera has there been vouchsafed so long and brilliant a period of achievement as to Giovanni Martinelli, whose twenty-fifth anniversary as a member of that company was celebrated on March 20. Scotti was the only other similarly honored within recent memory, though Caruso celebrated the close of his first quarter century in opera, not all of which was spent in New York.

The gala program of excerpts from various operas, in which Martinelli and illustrious fellow-members of the troupe took part as the final event in the regular season, showed the veteran artist holding up his laurels most successfully in competition with youngsters who had not left infancy when he made his American debut in 1913.

He seems to have discovered the secret of eternal youth, vocally at least; for the heroic and vibrant quality of the voice is always there.

He inherited many of the *Heldentenor* roles of Caruso, including Eleazar and Samson, Rhadames and Canio. Indeed, he survived serenely the little flurry that attended the demise of the king of tenors, when rivals clustered thick about these plums. And the last year has seen him undertaking with success one of the most taxing parts in all opera, that of Otello, which he sang to acclaim in Europe and America.

The opera-going public who cheered the beloved artist to the echo that Sunday evening as he received the gifts of his colleagues and admirers hope that he will continue to ornament the American stage for many years to come.

* * *

The Metropolitan Season

Thirty-four operas and four ballets were the total of the Metropolitan Opera repertoire this season, with an additional work offered only once and out of town. This was the delectable Bartered Bride production in English, which Cleveland is seeing this season, but not Manhattan.

The story this winter is of a surprisingly large total chalked up for masterpieces. Thus Tristan had nine, and Otello (newly restored) eight hearings—the leaders in the field. But Die Walküre had seven, Siegfried and Der Rosenkavalier each five, and Don Giovanni and Elektra (once considered especially forbidding in its earnestness and gloom) four performances. The Barber of Seville showed strong popularity, being sung five times after a rather late introduction.

The American works, Amelia Goes to the Ball, and Damrosch's The Man Without a Country, came along tardily in the season and had three and one appearances, respectively. In general the cause of opera in English was not advanced to any extent this year. Moreover the Spring Season, when the native muse and artists had a large share in the proceedings, is to be discontinued in 1938. Consolation exists in the Metropolitan announcement that the purposes of the popular series—introduction of new young American artists and less expensive productions (including opera in English)—will find a place in its regular plans.

But why does the New York opera management give such a poor chance to many of the native artists it engages? It certainly is a dash to hopes when, after long work to perfect themselves in repertoire, they finally land in the company's roster—only to find that one performance is hastily given them somewhere near the end of the season in an inconspicuous part. This sort of thing is not fair to their abilities. It is an ironic fact that, but for a gentle quirk of fate, one of the eminent native artists of America might still be singing second or third line baritone roles. Is there no adequate intelligence test by which deserving singers could escape such waste of their talent?

* * *

Progressive Princeton

Two years' experience with a new program of musical activity at Princeton University has resulted in important gains, according to a recent survey issued by the academic authorities. Professor Roy Dickinson Welch, who heads the music department, writes in encouraging fashion of the place that this art has won in the esteem of students.

"Before the revised program of music was instituted," he says, "scarcely more than a handful of undergraduates elected courses in the subject. During the last two years, enrollment has increased rapidly and now approximately one-tenth of the student body take at least one music course sometime in their college career." The courses have been expanded during this period from two to seven. There are two parallel series, one devoted to history and literature of music, the other to theory. The last is entirely new, and the former division has been much expanded. An interesting innovation is the combination of studies, if desired, in music, art and archaeology, and other departments such as German and English have used music as illustration.

There is an extensive program in campus and community lectures and recitals, with student musical organizations taking an active part. The University Chapel Choir under Robert Hufstader; the University Glee Club, led by James Giddings, and the University Orchestra, conducted by Harold Berkley, have appeared in a series of concerts each season. The University Concert Series presented nine programs by visiting artists last year, five of which were sold out. The Chapel Choir has joined with organizations from Bryn Mawr and Wellesley in presenting the Elizabeth Milbank Anderson Memorial recitals. The activities in Princeton of the Westminster Choir School, with its annual festivals of new American and older choral music, are also features.

A practical demonstration of actual gains is found in the patronage given by students to music. "I have been told," Dr. Welch says rather modestly, "that symphonic music is being heard more often on campus phonographs and radios; the Music Shop reports that more sales of symphony records, notably album sets, are being made to undergraduates. Groups of students have assembled in their free time on many occasions to make use of the excellent phonograph and set of records given to the University last year by the Carnegie Corporation and an anonymous friend. One cannot mistake the fact that a considerable number of our undergraduates are utilizing the phonograph and the radio to lay the basis for a lasting satisfaction in the hearing and intelligent understanding of good music. They are also utilizing in gratifying degree the wide range of opportunities to become better acquainted with the living art, through public performances including opera and symphony in Princeton and nearby cities."

This is evidence that musical instruction is being digested, not merely accepted passively, but transformed into an actual part of the young American's background.

* * *

Music at the White House

The scheduled 1937-38 musical entertainments at the White House in Washington have all taken place, and as usual, under the direction of Henry Junge (house of Steinway), who has been artistic adviser to the Executive Mansion for many years.

This season two hundred performers had offered their complimentary services to President and Mrs. Roosevelt, and twenty-five were accepted as being appropriate for the official occasions at which they appeared. Among those who gave the programs were Richard Tauber, Ruth Posselt, Arpad Sandor, Ruby Elzy, Elisabeth Schumann, Percy Grainger, Rose Bampton, Joseph Bentonelli, Bidu Sayao, Carlo Morelli, Lois Bannerman and Carl Friedberg.

In her regular column called My Day (published by the New York World-Telegram and syndicated to other papers), Mrs. Roosevelt wrote recently: "The President and I are deeply grateful for these offers and only regret that the number of entertainments given at the White House make it impossible in any one season to accept more than a very limited number of the kind offers which are made. Mr. Junge hates to refuse them, and so do we. Therefore, I am taking this opportunity to say publicly how deeply grateful we are for the kindness of the artists throughout the country."

VARIATIONS

By Leonard Liebling

MIAMI, FLORIDA.—Finishing the season's lecturing with an engagement at the Mana Zucca Club, and adding some days of loafing, brings a week's respite from the weathery rigors of New York, and exchanges them for the Sun Over Miami. It is no small experience for the ulster-wrapped traveller to leave the metropolis at noon in a shower of chill sleet, and twenty-four hours later to be looking out of the train-window at miles of orange trees in all their golden glory. At early evening he steps off in the city by the Southern sea, and drives to his hotel through avenues of palms clustered with cocoanuts. Then comes night with the glittering splendor of a tropical sky, and if you choose the right eve for your arrival—as I was lucky enough to do—the magic of Full Moon Over Miami.

* * *

Mana Zucca has made her club the center of musical life in Miami, for the membership is not only local but includes also a large proportion of seasonal visitors. Meetings take the form of concerts and lectures, the programs all arranged by the president after whom the organization is named. The afternoon given over to me was the three hundred and fiftieth entertainment of the club. Formerly the gatherings were held at the Little Theatre, but when that house devoted itself to films, the Mana Zuccians transferred their activities to Mazica Hall, the spacious studio-drawing room of the Cassell mansion, Mme. Zucca being Mrs. Irwin Cassell in private life. Many of the best known artists have appeared professionally at the club, and numerous lay celebrities came as guests of honor. The average attendance is about 250 out of a membership of 300. There are enough new applications on hand now, to increase the latter figure to 500, if the president so desires. The events at Mazica Hall admit only members. To their serious and sophisticated interest in music I can fully attest.

* * *

Mana Zucca, with circa 600 compositions published (including orchestral examples, a piano concerto and several large-form chamber works) finds time to keep on creating music indefatigably and profitably. One of her present essays, soon to be issued, is called My Musical Diary, a set of medium difficult piano pieces, three hundred and sixty-five of them, one for each day in the year—a task that might have staggered even the prolific Czerny. What spare time remains to this busy woman, is devoted to furthering in every way the musical activities of her city and particularly those of the University of Miami Orchestra. It is safe to say that the music life of Miami would not now be in such high development had it not been for the constant active urge of Mana Zucca and her enthusiastic group. Herself a pianist of unusual ability, she never has given a recital in Miami, preferring to further the talents of younger keyboard exponents. Her only playing (she does not teach) is done occasionally at her home, headquarters for all prominent musicians, local and visiting.

I commend Mana Zucca's doings and achievements to those colleagues whom I frequently have heard complain that the fuller musical life cannot be lived outside the largest cities in the United States.

* * *

In 1926 Arnold Volpe (founder and conductor of the Stadium Concerts in New York) took charge of the University of Miami Orchestra, consisting of students (supplemented by a few professionals), and has been its leader and chief inspiration since. I heard the organization nine years ago, and was impressed with the smoothness of ensemble and good tone quality resulting through the Volpe training. I had the same reaction the other night, and even more strongly, when I remembered that the conductor must put together practically a new orchestra of eighty members each autumn, including a number of players with no previous experience in symphonic performance. The program I listened to on March 14 had Haydn's D major symphony (first of the Salomon set) as its chief number, and Josephine Antoine as the soloist. Lest it be thought however, that Haydn is the limit of the university orchestra's symphonic ambition, I might add that it was slated to do a Tschaikowsky program a few days after my departure, and a concert (March 28) presenting Brahms' First and Beethoven's G major piano concerto, with Josef Hofmann as the soloist. He filled the same position last year, and is on record as having said of the orchestra: "The accompaniment and the symphonic playing were remarkable performances, really a wonderful job. The orchestra is a strong factor not only in the musical development of Miami, but also in the artistic standing of Florida."

Volpe's youngsters gave an excellent account of his musicianly Haydn interpretation. The performance had confidence, refinement and *brio*.

Miss Antoine contributed the Polonaise from Mignon, Jewel Song from Faust, and the Ah, fors e lui aria from La Traviata. Her vocal facility and brilliance, as well as her gracious and intimate stage demeanor brought repeated returns to the front and the addition of several encores.

One great regret of Arnold Volpe is that he cannot rehearse as much as he desires, for while the attendance of the students is obligatory, the professionals are not always available (the dear souls serve without pay) and therefore the full ensemble is rehearsed only infrequently. What Volpe achieves under such handicaps, well merits the Hofmann designation of "remarkable." The conductor made no complaints to me, but hoped that the time would come when Miami might be able to have an orchestra with a far larger professional contingent, and receiving regular salaries. Such an eventuality should be realizable in view of the constant growth of the city and its rapidly increasing wealth.

* * *

The university itself is another factor that benefits Miami music importantly, for it sponsors a conservatory and issues a Bachelor degree in the art. Bertha Foster is known to Musical Courier readers as the highly able head of the conservatory, where Arnold Volpe is chief of the violin faculty. However, music cannot flourish with the best success at any university unless its president has personal interest in the branch and believes thoroughly in its curricular value. Such an enthusiastic president is Dr. Bowman Foster Ashe, alert, sympathetic, and completely modern in his ideas as an educator. He says that he cannot conceive of any present day collegiate institution being without a full course in music and granting to it commensurate credits. From the beginning of the orchestral work he recognized its significance and took a personal hand in helping to procure members and arranging their studies to give time for practise and rehearsals. I wish that I had space to record some of his arresting theories on general education revealed in the course of conversations with him. He is so sensibly progressive and far seeing that the U. of M. may consider itself lucky if one of the major institutions does not acquire Dr. Ashe for its own administration.

* * *

Another important member of the music faculty is Henry Gregor, pianist and composer, formerly of Washington. Shortly he is to give a course of eight lectures in that city on the subject of Music Yesterday and Today, and six on Modern Music and Its Tendencies. After the Volpe concert, Mr. and Mrs. Gregor entertained for Miss Antoine at their picturesque home built on a coral rock by the oceanside. Mrs. Gregor is a volunteer violinist in the U. of M. Orchestra.

* * *

Miami monographs: For visitors who have not the music habit, there are horse and dog races, jai alai matches, guava jelly, papayas, round edibles from pecans to grapefruit, fresh green corn, swimming at Miami Beach, aquaplane trips to nearby Nassau and Havana, suntan, kingfish, pompano, and alligators—in caged pools.——The only blot on the place is the presence of too many New Yorkers. ——A slight epidemic of sore throats caused a typical Miamian to say to me, "Of course it was brought here by Northerners."——Dr. Istel (former Musical Courier correspondent at Madrid) and Mrs. Istel are recovering here from their experiences in the Spanish capital.——Rafaelo Diaz went to the symphony concert (and he a tenor).——Florida railroad stations have separate waiting rooms for colored persons.——A tourist just returned from Puerto Rico introduced me to a musical instrument in use there, the *guiro*, a hollow, bottle-shaped dried gourd played with a wire fork. Luckily the exhibitor was unable to perform on the implement.——Wanda MacDowell, leading music critic of Miami, had some severe things to say about visiting musical performers who give trivial programs in the belief that serious ones would be above the heads of Miami concert-goers.——Regrettably I could not attend the violin recital given by Margaret Sittig (with her father, Frederick Sittig, as piano aide) at the Miami Woman's Club. I had excellent reports of the young artist's success.

* * *

The homeward journey was colorful too, with vistas of pink and white blossoming fruit orchards in Georgia and Virginia. Then there was the stop in Washington, buying The Post, and reading in its music department that "Mary Garden once sang the Salome role with such intensity at the Metropolitan Opera, that for a long time the work was banned there." Memory seems to suggest that the blazing interpreter was Olive Fremstad.

* * *

Space is gladly given to the following missive:

Columbia University, New York
March 15, 1938

Dear Variations:

In May of this year the University Library will hold an exhibition to commemorate the thirtieth anniversary of the death of Edward MacDowell. We are anxious to make this the most comprehensive exhibition of MacDowell material that has yet been held, and for this reason would like to supplement our own collection with material lent by others. Mrs. MacDowell is lending us several autograph scores and other items, and has suggested that others would like to contribute to the success of the exhibition if they knew one was planned.

Would you be willing therefore to make the request in your columns that those of your readers who have MacDowell material, and are willing to lend it to the University for this exhibition, communicate with us? We should like especially to exhibit additional material of these kinds: autograph scores and letters, early published editions of MacDowell's works, photographs and snapshots, and programs of MacDowell concerts.

Material will be protected by insurance and carefully cared for while in our hands. It should reach us by April 15, and should be addressed to Richard S. Angell, Music Librarian, 701 Journalism Building.

Sincerely yours,
RICHARD S. ANGELL,
Librarian, Music Library,
Columbia University, New York.

* * *

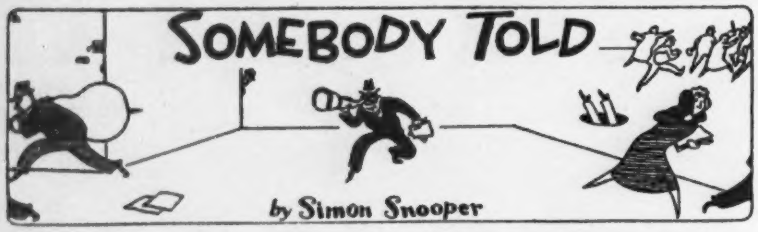
"New York's latest theatrical novelty is a play that uses no scenery," this department hears from T. L., who adds, "Must be something like a concert performance of opera."

* * *

From the San Diego Sun, March 8: "Police said today that Teddy Paderewski, 15, has been reported missing from his home at 3639 40th-st. for three days. He is five feet tall, weighs 140 pounds, has blue eyes and brown hair—and he hates to play the piano."

* * *

Now it is really The Blue Danube for some of them in Vienna.



SOMEBODY TOLD

by Simon Snooper

The most glamorous wedding at which I have had the pleasure of butlering occurred recently when Constance Hope, that power over the press and photographers and consummate diplomatist in soothing the temperament of the musically great, got herself a husband, Dr. M. L. Berliner of growing eminence in the Manhattan medical profession. Tio Berliner certainly is to be congratulated in capturing the blond dynamo of the tonal publicity world and, from what I hear in the servants' quarters, he can readily assure himself that countless contestants of wealth, position and masculine attainments are throwing themselves about with rage at their loss.

Connie was a pulchritudinous bride off the finest spray of wedding blossoms and to my haggard eyes a what-is-called vision in pink and blue. Easily four or five hundred celebrities came to see the marriage and such a crowd I never did see. By the end of the afternoon I not only had my feet in the worst shape they've been in for months, but I had a bad case of laryngitis which I'm just getting over. The only compensation I received for all my shouting and standing was in hearing Lotte Lehmann, Lily Pons, Lauritz Melchior and Emanuel List sing free of charge. That was certainly great and they sounded marvelous. Some of the guests got so excited they forgot it was a solemn occasion and would have applauded if I hadn't shushed them.

Besides the singers I mentioned above there were a lot of musicians present but there wasn't a musical peep out of any of them except Fritz Reiner who played the wedding march and Erno Balogh who played the accompaniments for the singers. Though I listened all I could, Elisabeth Rethberg, Ezio Pinza, Paul Althouse, Thalia Sabanieeva, Michael Bartlett, Carmela Ponselle, Gladys Swarthout, Frank Chapman didn't open their mouths once except to congratulate the young couple, talk to their friends at the reception and eat the swell food that was laid out. So there wasn't any chance for Samuel Chotzinoff, Francis Perkins, Horace Johnson, Davidson Taylor, the Earle Lewises, Edward Ziegler, the Robert Simons, Fannie Hurst, Alma Clayburgh, Marcia Davenport, Grena Bennett, Lawrence Evans, Dorle Jarmel, André Kostelanetz, Erich Leinsdorf, George Marek, Mrs. Melchior, Mrs. Reiner, John Majeski, Alice Taylor, Mrs. Hacker, Alexander Merovitch, Arthur Mosler, Estelle Liebling, Helen Redington, Mrs. Berthold Neuer, Ruth O'Neill, F. C. Coppicus, Margherita Tirindelli, Dagmar Godowsky, Michel Piastro, Nora Shea, Frederick Sperling, Rose Halmi, Belle Moldavan, Mr. and Mrs. Eugene Noble, Edith Prilik, Libbie Miller, Lia Behrens and Mrs. Henry Zuckerman to say a word about making music themselves.

Edith Behrens was Connie's only advance guard and Jacques Danielson supported the bride to her fate, while Lauritz Melchior kept the groom from forgetting what he was doing. Of all the officials, Connie's mother, Mrs. Bernstein, seemed to be the most excited.

Despite my trials and tribulations, I had a good time too, for the champagne was of a superfine vintage year.

* * *

Strolling nonchalantly in the cubby holes and hide-outs of Carnegie Hall recently I have seen the façades of John Tasker Howard and his little daughter, Joan, Oley Speaks, Arthur Judson, Clara Edwards, Pitts Sanborn, Archie Coates, Bruno Zirato, Jimmie Sauter, Francis D. Perkins, Frieda Hempel, Mr. and Mrs. Charles Adler, Mrs. Jacques Gordon, Lucy Monroe, Deems Taylor, Fritz Mahler and Davidson Taylor.

* * *

Oxford, Ohio.

Dear Mr. Snooper:

The popularity of Eugene Goossens, the distinguished conductor of the Cincinnati Symphony Orchestra which recently gave a concert here, increases by leaps and bounds, and sometimes to his discomfort.

I hear that students at a Cincinnati concert mobbed him last week for his autograph and the next day, at the University of Cincinnati, where he did not play a concert but addressed the University of Cincinnati Branch of the American Institute of Chemical Engineers on Music Appreciation, the doors had to be closed forcibly upon large numbers who could not be seated in the auditorium.

Learning about this and fearing lest the students of Miami University and Western College, both at Oxford, Ohio, where the Cincinnati Symphony Orchestra was booked for a concert, might prove too enthusiastic in their admiration, the college authorities took extraordinary precautions to protect Mr. Goossens from them.

Therefore when he stepped from his dressing room to go to the stage at our concert, he was met at the door by six stalwart, smiling young members of the Miami University football squad. All in immaculate evening dress, they took their places as instructed, walking with him, two before, two back of him and one on either side.

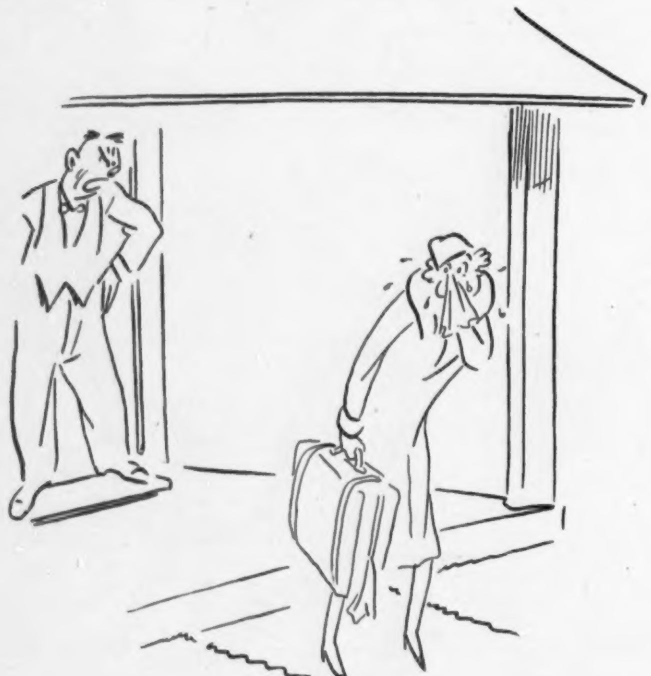
The overflow audience crowded all available space, so that the efficient escort came in handy in making a path to the stage for Mr. Goossens. During the intermission and after the concert Mr. Goossens was surrounded by his admiring escort. They seemed to enjoy greatly the distinction of serving in protective capacity to an internationally renowned composer who is also noted as conductor of ballet, opera and orchestra. Need we mention that no one secured an autograph?

Sincerely,
Mrs. A. B. L.

Dear Mrs. A. B. L.:

Thank you for your anecdote. At long last I have had a problem solved for me. Henceforth I shall sally out encircled by six stalwart smiling "foot-ballers" to protect me from the searing glances of mine enemies and the missiles in their mitts. Gene Goossens may get mobbed by autograph hounds but I get attacked by galloping gossipers.

Ever thine,
Simon Snooper.



(Cartoon by Bo Brown)

"Yeah! And when you get home, ask your mother what she did with my trombone when she was here last spring."

Buffalo Hears Sixth Eckel-Kress Violin Event

Buffalo, N. Y.—The sixth recital in the series, Violin Master Works of Three Centuries, was given at the Town Club on March 7 by Mrs. John Leonard Eckel and Geraldine Kress, violinist.

Miss Kress proved her unerring flair for interpretation. In a program including the concerto in B minor and Rondo Capriccioso by Saint-Saëns; La Chasse (Cartier-Kreisler); Playera, Zapateado and Caprice Basque (Sarasate), she achieved distinction, receiving a well merited ovation. She played many delightful encores. Elizabeth Ackerman at the piano was in perfect accord.

L. H. M.

Foreign News in Brief

Legion Honors to Artists

Paris.—The French Government has honored the following musicians with Legion of Honor "promotions": Commander: Marguerite Long; Officers: Paul Bastide, Jean Chantavoine, Pierre Monteux; Knights: Edmée Favart, Amédée Gastoué, Germaine Martinelli. I. S.

Mengelberg in Budapest

Budapest.—Willem Mengelberg recently conducted the Philharmonic Orchestra, presenting a program of Beethoven's Coriolanus overture and the ninth symphony. The soloists were Anna Bàthy, Maria Basilides, Andreas Rösler, Michale Szekely, and the Municipal Chorus. The Municipal Theatre was sold out days in advance, and Mengelberg's visit proved one of the high spots in the present musical season. A. J.

Gigli Donates Money for Charity

Florence.—Beniamino Gigli, tenor, has donated 300,000 lire (about $15,000) to the town of Recanati for a Rest Home for Aged People, the foundation to take the name of the singer's mother. Plans have already been made and the work is to begin at once. D. N. L.

Hungary Applauds American Singer

Budapest. — Alice Mary Anderson, American soprano, was admired in a recital of French and American songs—a list comprising Debussy, Duparc, Fauré, Griffes, Quilter, Thompson, and Weaver. She was admirably accompanied by Otto Herz. A. J.

Anglo-Americans Featured in Paris

Paris.—The Indig Quartet (Indig, Belin, Korner, Bartsch) gave the first of its series of eight Wednesday evening broadcasts, over the Radio Cité network, featuring works of British and American composers. Among the English musicians whose chamber music compositions will be presented are John McEwen, Armstrong Gibbs and Albert Sammons. Other composers scheduled are Verneuil (string quartet), Swan Hennessy (quartet op. 75), Lennox Berkley (string quartet), Frederick Jacobi (quartet No. 2), Frederick Fairbanks (quartet), Blair Fairchild (quartet), Ernest Bloch(In the Mountains, Night, and Paysages) and Wesley La Violette (quintet). The pianist in the La Violette quintet will be Roger Aubert. I. S.

Visconti Honored

Monte Carlo.—The French Government has awarded the Legion of Honor decoration to Alphonse Visconti, in recognition of his services to theatrical art during the past forty years as scenic artist of the Theatre de Monte Carlo. Marcel Sablon, director of the same institution, has also received the Legion of Honor. Marc-César Scotto, composer-conductor here, has been given the Officier de l'Instruction Publique honor.

S. J.

Louis Kazze to Offer Philadelphia Program of His Works

Louis Kazze, Philadelphia (Pa.) composer and pianist, presents a list of his own works on April 7 for the Art Alliance of that city. Sponsored by the Composers' Forum Laboratory, the program will see the first performance of Paner, a ballet and include his Twenty-ninth Psalm, cantata for soloists and chorus; two violin works, Habanera and Light and Shadows; a scherzo for two pianos and a carol in the manner of a Spiritual.

MUSICALES

Barrere-Britt Concertino Plays for Chamber Music Society

Presenting the fourth and last program under the auspices of the Chamber Music Society of America in the Fifth Avenue Galleries of the Grand Central Art Galleries on March 8, the Barrere-Britt Concertino offered a varied list and one designed, according to George Barrere who explained the idea, to show some of the numerous instrumental combinations possible from such a group.

Mr. Barrere said that the Concertino could offer some thirty-one combinations, five of which were represented on the evening's list. With Jerome Rappaport, pianist, and Mischa Elzon, violinist, assisting, Messrs. Barrere and Horace Britt, cellist, opened the program with a balanced reading of Handel's Concerto a quattro (No. 1) in D minor. Roussel's trio (op. 40) had Gerald Kunz, violist, joining the two principals in a scholarly delineation. David Diamond's quintet, a rhythmic and not unlyrical three-movement work, found piano, flute, violin and cello uniting. Mozart's quartet in A major (K.298), Pierné's Sonata da Camera (op. 48) and Jean Cras' quintet were also programmed, the various participants joining Mr. Barrere and Mr. Britt in musicianly interpretations.

H. A. S.

* * *

Huss Works Performed at Hunter College

Henry Holden Huss presented nine of his works at a lecture-recital on March 18 in the Hunter College Auditorium, New York. Jeanette Wiedman and the composer opened the program with his piano duet, Festival March and the former then played his Lake Como by Moonlight followed by a waltz. Helen DeWitt Jacobs played a romanza and Northern Melody and the composer offered four pieces, Musical Milestones, with sentiment and technical proficiency. He then called for three tones from his audience and upon them improvised a melodious nocturne. F. W. R.

* * *

Florence Foster Jenkins Heard by New York State Women

Florence Foster Jenkins was soloist on March 4 for the New York State Women (Mrs. Daniel Pelton Duffié president) in Sherry's, New York. Her arrangement of Bach's Jubilate, an air by Jomelli, a gipsy song of Paisiello and Hageman's Song Without Words were sung with artistry and won approval from her audience. McMoon's Gipsy Fantasie was delineated in merry manner and My True Love (Browning) and When Daisies Pied (Arne) were sung in classic style. Encores were demanded and given. Cosmo McMoon was the efficient pianist. F. W. R.

* * *

Harmony Guild of New York Hears Heffner Works

Jean Buchta gave an instructive discourse on Where Music and Literature Meet to members and guests of the Harmony Guild of New York on March 1. Following the lecture, Philip Heffner, composer-pianist and member of the guild, was presented in a group of his own compositions, Contrapuntal Variations in D minor for piano, and two songs, To Mother, for which he wrote both words and music, and When Music Sounds to words by Walter de la Mare. For his songs, Mr. Heffner had the able assistance of Eugene Bonham, baritone, who sang the new works with admirable taste and feeling. Mr. Heffner's second group, arranged to illustrate the lecture subject, was the Papillons and Prophet Bird by Schumann and the tenth Hungarian Rhapsody by Liszt. The audience demanded two encores, Naiads at the Spring, Juon, and The River, Robert Drum. E. G.

* * *

Nadia Reisenberg and Maurice Bialkin at A. M. T. L.

Nadia Reisenberg, pianist, and Maurice Bialkin, cellist, with Norman Cazden as accompanist, presented a program at the thirteenth annual concert of the Associated Music Teachers League, Inc. on March 12 at the Hotel Embassy, New York. Miss Reisenberg played Mozart's Pastorale Varieé, Schumann's Novelette (No. 8), Prokofieff's etude in D minor and three Ravel works, *menuet* and *rigaudon* from Le Tombeau de Couperin, and Alborada del Gracioso. Her technical equipment, beautiful nuancing and profound musicianship necessitated several encores being added. Mr. Bialkin played the Suite Espaignole of Nin and Boccherini's G major sonata with taste and refinement. He also responded with an encore. G. B.

* * *

Mendelssohn Trio in Brooklyn Musicale

The Mendelssohn Trio gave a musicale in Brooklyn, N. Y., on March 5. Hazel Kniffin, Lillian Hettich and Beatrice Whitlach, the members of the trio, presented works of Beethoven, Mendelssohn and Godard with spirit and enthusiasm. Hazel Longman, lyric soprano, revealed a voice of wide range used expressively in songs of Beach, Ware and others. Esther Swayer was a competent accompanist. Bedrich Vaska, Bohemian cellist, was honor guest.

F. W. R.

* * *

Margaret McCulloch Sings at Alberti Studio

Margaret McCulloch, contralto, was the soloist at the second in the series of musicale-forums, presented at the New York studio of Solon Alberti. She was assisted by a quartet comprising Nita Gale, soprano, Marcella Uhl, contralto, Manuel Arias, tenor, and Joseph Novanson, bass. Miss McCulloch sang works of Hopkinson, Liszt, David Guion, Fauré and three Bayou Ballads arranged by Mina Monroe. Liza Lehmann's song cycle of Breton folksongs for quartet was the offering of the assisting group.

R. J.

* * *

Final N.A.A.C.C. Concert Offers Premieres

The final concert of a series of five sponsored by the National Association for American Composers and Conductors in New York brought a program of works listing Gail T. Kubik's concerto for violin performed by the composer-violinist and Howard F. Kubik, pianist; Charles Wakefield Cadman's quintet for piano and strings in G minor, interpreted by Harold Morris, pianist, and the Kraeuter String Quartet; Otto Luening's Five Songs from Whitman's Leaves of Grass, the Dawn and an aria from his opera Evangeline, sung by Ethel Luening, soprano, accompanied by the composer as flutist and pianist; Harold Morris' rhapsody for piano, violin and cello, played by the composer as pianist, assisted by Karl Kraeuter, violinist, and Phyllis Kraeuter, cellist; and Philip James' suite for string orchestra performed by the Durieux Chamber Music Ensemble (Willem Durieux, conductor).

Mr. Kubik's work is well constructed, not particularly atonal harmonically, and rather uninteresting musically. Possibly the lack of appeal was due to the colorless interpretation of the composer.

Mr. Cadman's quintet, magnificently displayed by Mr. Morris and the Kraeuter Quartet, is an outstanding contribution to chamber music literature. It is original in melodic themes, fascinating in rhythmic patterns and possesses a vitality that dominates the opus from beginning to end. It is difficult pianistically but spiritually satisfying. The audience received it enthusiastically.

Otto Luening's songs showed craftsmanship of a high order but some of them did not register as well as they might due to the fact that the composer had selected texts of philosophical trend that need no musical frames to amplify the thoughts of the poet, Walt Whitman. Had Mr. Luening set verses of lyric or emotional mood in all of the songs, such as he did in Gliding O'er All, or The Dawn, all would have had definite appeal because of his skill as a composer. Ethel Luening sang these short works with clarity of enunciation, vocal certainty and high full tones. Applause was enthusiastic.

The rhapsody by Harold Morris is an example of vigorous creation, folk-like in quality and with a definite flavor of the South, due no doubt to the composer's Texan birth. It is music of power, sensibility and well-wrought finesse, played superbly by the composer and Karl and Phyllis Kraeuter, and deserving of the excited audience appreciation which it received.

Philip James' string suite, impeccably interpreted by the Durieux Ensemble is delicate, scintillant music of a wistful nature, beautifully scored and possessing originality in craftsmanship. The listeners were delighted with the opus.

H. J.

Lillian Steuber in Second Recital

Los Angeles.—Lillian Steuber, pianist, appeared on March 15 in the second of a series of three recitals. She played two short sonatas by Scarlatti; Beethoven's sonata in D minor (op. 31, No. 2); six etudes by Chopin—the E flat, F major (op. 25), F minor (op. 10), A flat (op. 10), E minor and C sharp minor; works by Debussy including La Soirée dans Grenade; Jardins Sous la Pluie, and three Preludes; Ravel's Jeux d'Eau and Toccata. The possessor of technical power tempered by finesse, Miss Steuber faced keyboard demands with ease. The Scarlatti sonatas were negotiated with dignity and a clear conception of the noble beauty of the themes. The Beethoven sonata served to display her celerity and assurance. The light music of the rest of the program was set forth in terms of fastidious taste. A large audience applauded Miss Steuber heartily. C. D. K.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Friday, April 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Kneisel, Alden, Turner, violin, cello, piano program, Town Hall (E)
Doris Snow, soprano, Steinway Hall (E)

Saturday, April 2
Boston Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon, songs, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Arthur de Filippi, tenor, Steinway Hall (E)
Helvetia Maennerchor, Town Hall (E)

Sunday, April 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Berte Wolff, mezzo-soprano, Steinway Hall (A)
Elisabeth Slattery, soprano, Town Hall (A)

Monday, April 4
Trudi Schoop Ballet, Carnegie Hall (E)
Maria Maximovitch, soprano, Town Hall (E)

Tuesday, April 5
Romulo Ribero, violinist, Steinway Hall (E)
Rachelle Shubow, pianist, Town Hall (E)

Wednesday, April 6
Flower Hujer and Ivan Kashkevitch, dancers, Town Hall (E)
Hadley Foundation Concert, Carnegie Hall (E)

Thursday, April 7
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Riverdale Country School Concert, Town Hall (A)
Malcolm and Godden, two-pianists, Town Hall (E)

Saturday, April 9
Josef Hofmann, pianist, Carnegie Hall (A)
Neighborhood Music School Concert, Town Hall (A)
Hilda K. Kosta, contralto, Town Hall (E)

Sunday, April 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Josef Hofmann, pianist, Carnegie Hall (E)
Aube Tzerko, pianist, Town Hall (E)

Monday, April 11
Beethoven Association, Town Hall (E)

Tuesday, April 12
Philadelphia Orchestra, Carnegie Hall (E)
Marie Nabatoff, coloratura soprano, Town Hall (E)

Wednesday, April 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)
Society of Professional Musicians, Town Hall (E)

Thursday, April 14
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)

Tuesday, April 19
Dessoff Choirs, Carnegie Hall (E)
Helen Fogel, pianist, Town Hall (E)

Wednesday, April 20
Frederick Bristol, pianist, Town Hall (E)
Eduard Steuermann and Michael Zadora, duo-pianists, Steinway Hall (E)

Thursday, April 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Anna Schramm, soprano, Town Hall (E)

Saturday, April 23
Philharmonic-Symphony Society, Carnegie Hall (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 24
Philharmonic-Symphony Society, Carnegie Hall (A)
Maurice Wilk, violinist, Steinway Hall (A)
Olyve W. Norman, coloratura soprano, Town Hall (A)
Helen Kania, pianist, Steinway Hall (E)
Vicente Gomez, guitarist, Town Hall (E)

Monday, April 25
National Orchestral Association, Carnegie Hall (E)
Marina Yurlowa, dancer, Town Hall (E)

Tuesday, April 26
New York Women's Orchestra, Carnegie Hall (E)
Harold Kohon, violinist, Town Hall (E)
Longina Weglarz, soprano, Steinway Hall (E)

Wednesday, April 27
Clarinet Ensemble, Town Hall (E)

Thursday, April 28
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Negro Composers' Study Group, Town Hall (E)

Saturday, April 30
Philharmonic-Symphony Society, Carnegie Hall (E)

(LEFT)
NINO MARTINI,

Metropolitan Opera tenor, believes in numbers, as can be seen from this "mass interview" with autograph hunters after a recent concert. Now on tour, he inaugurates the Metropolitan's Cleveland season on April 4 when he sings in La Traviata. (Cosmo-Sileo Company Photo.)

(RIGHT)
ALEXANDRE TCHEREPNINE

tries out new percussion rhythms during a visit to the Boston studio of Miriam Winslow, American dancer.

(BELOW, RIGHT)
EDNA THOMAS,

"The Lady from Lousiana," makes a world concert tour, starting this month, by plane. She is to appear in London, Rotterdam, Amsterdam, Utrecht, The Hague, Brussels, Paris, Vienna, Prague, Budapest, Turin, Venice, Milan, Bologna, Rome, Athens, Cairo, Bangkok, Singapore, Manila, Tokio, Yokohama, Hong Kong, Canton and Honolulu before returning to the United States.

(LEFT)
FAMILY AFFAIR.

With their mother as accompanist, Kirsten Flagstad (right) and her sister, Karen Marie (center), do some impromptu "practising." The elder Mme. Flagstad, coach and conductor in her native Norway, and her daughter, Karen, a light opera singer there, have come to New York to visit the Metropolitan Opera member of the family.

JESSICA DRAGONETTE

interrupted her concert tour while in Tucson, Ariz., to visit St. Xavier Mission. She is seen with two Indian children who with their canine friends greeted the radio and concert soprano.

(BELOW)
RICHARD CROOKS

exhibits his Nimrod ability while on a brief vacation in Bimini. The Metropolitan tenor told the photographer he had no intention of cooking his catch.

BRIDAL SHOWER.

Musical personages were guests at an engagement party tendered Constance Hope by Estelle Liebling. Among those present were: rear row, left to right, Arthur Mosler, James P. Labey, Lauritz Melchior, Fred Sperling, Dr. Berliner (the groom-to-be) and Erno Balogh. Front row, left to right, Emmy Niklas, Mrs. Arthur Halmi, the hostess, Miss Liebling; Mrs. Hacker (mother of Mrs. Melchior), Miss Hope, Louise Behrens, Mrs. Henry Zuckerman, Mrs. Erno Balogh, Lotte Lehmann, Manon Krause, Bess B. Lee, Otto Krause and Kleinchen Melchior. (Wide World Photos.)

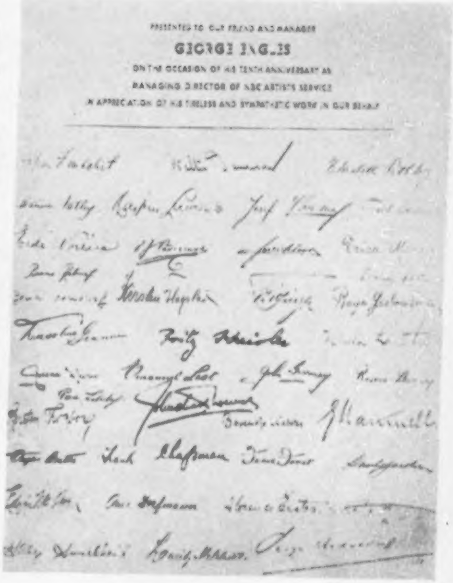
DON BASILIO

as portrayed by Ezio Pinza in the Metropolitan Opera production of Rossini's Barber of Seville. (Photo by Franklin & Rognon.)

THE CONVERSE CLUB ORCHESTRA,
comprising students of the New England Conservatory of Music, Boston, and named for Frederick S. Converse, dean, made its debut last month in Brown Hall. Stanley Hassell is the conductor. The orchestra is dedicated to chamber music programs. (Photo by Ye Craftsman.)

GLADYS SWARTHOUT
arriving in New York for a short holiday between motion picture engagements. (Photo by Pictorial Feature Service.)

(ABOVE)
GEORGE ENGLES RECEIVES PLAQUE
with signatures of musicians whose concerts he has managed, on the occasion of his tenth anniversary as managing director of NBC Artists Service. Dr. Walter Damrosch made the presentation. Present were, left to right, rear row: Rosina Lhevinne, Elisabeth Rethberg, Florence Easton, Doris Doe, Kirsten Flagstad and Lauritz Melchior; front row, left to right: Mischa Levitzki, Gladys Swarthout, Frank Chapman, Marjorie Lawrence, Efrem Zimbalist, Ania Dorfmann and Poldi Mildner. At right is a photograph of the inscription.



PRESENTED TO OUR FRIEND AND MANAGER
GEORGE ENGLES
ON THE OCCASION OF HIS TENTH ANNIVERSARY AS
MANAGING DIRECTOR OF NBC ARTISTS SERVICE
IN APPRECIATION OF HIS TIRELESS AND SYMPATHETIC WORK IN OUR BEHALF

LAURITZ MELCHIOR FELICITATED.
The Metropolitan tenor was guest of the New York Town Hall Club at a dinner on March 8, commemorating his twenty-fifth year in concert and opera. Above are Henry Pratt Fairchild, president of the club, and Mr. and Mrs. Melchior. Right, guests at the dinner were, front row, left to right, Emanuel List, Metropolitan Opera bass, Mme. Helga Weeke, Edward Johnson, Metropolitan Opera general manager, and Mrs. Herbert Witherspoon. Mr. Fairchild, Mr. Melchior and Georg Bech, Danish Consul General, are shown in the rear. (Photos by Ben Fasman.)

VINA BOVY
bids "au revoir" to New York after an active Metropolitan Opera season. The soprano is to fulfill concert engagements abroad. (Photo by Cosmo-Sileo Co.)

Chicago Prepares Novelties for Annual North Shore Festival

Josef Hofmann's Recital Packs Hall—Robert Casadesus in Local Debut With Stock Forces—Milstein Feted Soloist—New Opera Unit Bows

Chicago.—Of great interest is the announcement of the twenty-sixth Evanston Music Festival at Northwestern University, May 17, 19 and 21, with Dr. Frederick Stock as musical director, and Hans Lange and John W. Beattie as associates. Helen Jepson, Richard Crooks, Bruna Castagna, Agnes Davis, Giovanni Martinelli, Julius Huehn, Mark Love and William Miller will be among the soloists. Honegger's King David is scheduled for opening night and Brahms' Requiem as the second offering. A children's festival will feature the thirteen-year-old violinist, Robert Basso, and the children's chorus and a program with Miss Jepson, Martinelli and Huehn as soloists will close the festivities. The Chicago Symphony Orchestra, the festival chorus and Northwestern University a capella Choir will participate.

Hofmann Draws Overflow

Orchestra Hall was not large enough to accommodate the admirers of Josef Hofmann, who came for the final concert of the Adult Education Council series. To the sold-out auditorium and the three hundred on the stage the pianist gave unalloyed joy in a program by Beethoven, Schumann, Chopin, Stojowski, Schubert-Godowsky, Scriabin and himself. Ovation after ovation compelled the recitalist to add extras galore to his formidable list.

Ostrar-Wechsler in Joint Recital

Sponsored by the Medical Bureau and North American Committee to Aid Spanish Democracy, the concert by Bertha Ostrar and Jerome Wechsler drew a large audience to Orchestra Hall on March 5. Miss Ostrar, young, but mature in her art, played the Schumann Carnaval with authority and keen understanding. Imbued with musical intelligence, she also possesses pianistic equipment above the average. Mr. Wechsler, bass-baritone, had given much thought to the subject matter, as revealed in his interpretation of operatic arias, Russian and English songs.

Horn Soloist with Civic Orchestra

At its second concert the Civic Orchestra had the assistance of Herbert Horn, pianist, in D'Indy's Symphony on a French Mountain Air. Horn, who like Bertha Ostrar, emanates from the studio of Walter Knupfer, rose to heights. Conductor Hans Lange also offered the first performance of Roussel's Suite in F, a work of sufficient merit to be included in the Chicago Symphony Orchestra's regular repertoire. Superbly performed, it met with the approval of a large audience.

Illinois Orchestra

At the Illinois Symphony Orchestra's March 6 concert Jenska Slebos was soloist and on March 13 Wanda Paul, pianist, and the orchestra made known here the Szymanowski Symphonie Concertante in the Great Northern Theatre before small audiences. The Szymanowski symphony, remarkably played by orchestra and soloist, made a deep impression. Its manifold difficulties were ably surmounted by the orchestra under Izler Solomon and afforded many opportunities to gauge the ability of the soloist, one of Chicago's foremost young keyboard artists.

Symphony Programs

At his debut with the Chicago Symphony Orchestra on March 8. Robert Casadesus played the Beethoven E flat major concerto with an elegance and tonal beauty that delighted the patrons, many of whom returned on March 10-11 to hear his delineation of the Mozart A major concerto and Franck's Variations Symphoniques. Success crowned his superb execution of both. At the same concerts Conductor Stock introduced Marcel Poot's Symphony. The young Belgian composer, a disciple of Dukas, has followed in the footsteps of his master and, in the *andante*, strains of L'Apprenti Sorcier are heard while the *rondo* smacks of American "jazz" not expected from a European composer but fetching in Flemish garb.

CHICAGO IMPRESARIA

DONNA PARKER,
head of Donna Parker Productions, Chicago, entered the musical field as a manager ten years ago. Devoting her time at first to presenting local artists in concert and recital, she later extended her activities and has arranged the bookings of many musicians in opera, the movies and radio as well as casting productions in hotels and cafes.

Nathan Milstein created a furor as soloist on March 17 and 18, playing the Beethoven D major concerto and duplicated his triumph in the Goldmark A minor concerto at the penultimate Tuesday matinee on March 22. Milstein's flawless technic, interpretative gifts, and tonal beauty were among the qualities exhibited. Neither program contained a novelty, but Dr. Stock listed several seldom heard works including Scriabin's Prometheus. Jane Anderson added to her reputation by a finely coordinated performance of the piano part and contributed in making the work stand out in bold relief.

International Opera Company Makes Bow

The Chicago International Opera Company launched a season of popular priced opera on March 13 with Rigoletto at the Auditorium. Harriet Gricus left her switchboard to make her debut as Gilda, winning overwhelming success. Miss Gricus boasts a voice voluminous and luscious in the upper region but not fully developed in the middle register. Her singing indicated serious preparation, while her acting showed a flair for the operatic stage. Armand Tokatyan as the Duke and Joseph Royer as Rigoletto lived up to their high standards and Walter Stafford's Sparafucile stood out. Dino Bigalli conducted a highly meritorious performance.

Harry Zelzer Presents Segovia

Andres Segovia gave his only recital of the season at the Civic Theatre on March 13, in an interesting list played with artistry. The Spanish guitarist's phenomenal technic and remarkable interpretations charmed the audience.

Maud Key Shelton Sings for Lake View Society

Maud Key Shelton's beautiful singing of the Voi lo sapete from Cavalleria Rusticana and songs by Wolf, Meta Schumann and Dvorak won the spontaneous enthusiasm of the Lake View Musical Society at the Blackstone Hotel on March 14. Miss Shelton used her high, crystal-clear soprano effectively and her fine artistic sense and interpretative ability gave keen enjoyment. Elva Gamble, Marie Mansfield, Ruth Singletary and Millicent Chapman Cooke also contributed pleasurable offerings.

Mu Phi Epsilon Chapter Gives Musicale

The participants in the musicale by Iota Alpha chapter of Mu Phi Epsilon at Mrs. Ferdinand Bunte's home in Evanston on March 16, included Ebba Sundstrom, violinist, with Margaret Farr at the piano; Lucille Long, contralto; Grace Holland, pianist; Elva Gamble, soprano and Martha McCormick, accompanist, and Edith Anthony, flutist.

S.A.I. Inter-Chapter Program

An inter-chapter musicale by Sigma Alpha Iota in the Auditorium Rose Room on March 6 enlisted Alice Guernsey, violinist; Gertrude Gaud and Elsie Alexander, pianists; Esther Goodwin, contralto, and Marie Zendt, soprano.

Louis Rousseau Studio Activities

Dorothy Levie, soprano, was soloist at the International Air Show at the Amphitheatre, appearing twice daily in solos and with a men's chorus. Robert Olshak, tenor, has been engaged at Holy Name Cathedral. Among his recent engagements were as soloist with the Filomenow Choir and at the State musicale of the Illinois Federation of Women's Clubs. Madeline Seymour, on the oratorio program of the Music Study Club, sang selections from Messiah and Elijah. Frieda Wille, contralto, sang in Messiah recently in Waterloo, Ia. Adrianne Segedy appeared at the Plaza Hotel and at the Auditorium Recital Hall in Hungarian songs in period costumes. Miss Segedy is now on a western tour. Thirteen-year-old Betty Jane Jeffries sang in Hänsel and Gretel three times with the Jack and Jill Players. Clifford Ramsey, tenor, and Florence Brown, soprano, appeared with the Patrons of American Opera. Edwin Johnson, tenor, recently sang at the Plaza Hotel. Clifford Ramsey has filled engagements at the Townsend Club at Maxwells, Woodlawn Woman's Club, Music Study Club, and has been engaged as tenor soloist for the Seven Last Words by Dubois with the combined choruses of three south side churches at Wood-

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LEADS IN TRI-CITIES

OSCAR ANDERSON

was recently appointed conductor of the Tri-Cities Symphony Orchestra after appearing as guest this season. He is supervisor of instrumental music in the Chicago public schools, also directing orchestras in concerts in Chicago at Orchestra Hall, during the regular musical season and at Grant Park during the summer months. He is a pupil of the late Otakar Sevcik and other distinguished musicians. (Art Photo.)

lawn Baptist and Lorimer Baptist churches on April 14, and for Rossini's Stabat Mater at St. John's Presbyterian Church, Easter Sunday.

DONNA PARKER PRODUCTIONS

Varied activities of artists under the Donna Parker Productions banner include: Gina Vanna, soprano of San Francisco Opera, followed guest appearances on the Contented Hour on NBC with an extended tour of midwestern states under the auspices of the National League of Community Concerts. Miss Vanna was immediately contracted for a longer tour next season. Olga Dane, contralto of the Chicago Opera, recently gave spring musicales for the Nineteenth Century and the Ravenswood Woman's Clubs; sang Azucena in Il Trovatore with the Wisconsin Grand Opera Company; was soloist before two thousand executives of the Illinois Manufacturers Association, where she was at once engaged for the National House Furnishings convention. The Chicagoans, double male octet, have broken all records by appearing eight weeks at the Chicago Theatre.

WALTER STAFFORD'S SONG RECITAL

Walter Stafford, bass-baritone, has been heard in opera since returning from Italy, but his song recital at the Studebaker Theatre on March 17 afforded the first opportunity to gauge his merits as a concert singer. In a well arranged program Mr. Stafford included several operatic arias besides Lieder and American songs. Endowed with a voluminous and wide voice, the young American exhibited his range and musical intelligence. Sophie Bexes, Greek lyric soprano, revealed a voice of beautiful texture, guided with ability in unhackneyed selections and the Mi chiamano Mimi aria from La Boheme.

RENÉ DEVRIES.

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Radio Highlights
Dialed by H. A. S.

The value of radio as an educational force is admitted today and by education can be meant musical education just as it may also embrace academic lore. As a medium for the introduction of new talent, it has also demonstrated its worth and now it is bringing out the fact that although high honors may come to artists elsewhere, it is by radio that we can uncover them if they are hidden under the aegis of these eminent posts.

To be specific: **Donald Dickson** is a member of the Metropolitan Opera Association but his appearances there are in minor assignments. Not so long ago, Mr. **Dickson** appeared fleetingly on a radio program on which a ventriloquist is the headliner; but the baritone literally stole the show by his Prologue (Pagliacci) and had to add an encore.

The **Met** may bury its best; radio disinters them. Vide **Dickson.**

On the subject of the **Johnsonian** menage, now on tour—the last Saturday afternoon broadcast demonstrated that intonation there is not beyond reproach. Although the summaries published the day following the performance made no mention of this, radio listeners who heard the performance know that from top to bottom Bizet's notations meant little to the interpreters, vocalists or instrumentalists.

Instrumental developments since the last report have been many and varied. **Robert Casadesus,** French pianist, delighted Mozart addicts with the New York Philharmonic, over WABC; **Emanuel Feuermann,** cellist, aided **Fabien Sevitzky's** Indianapolis Symphony Orchestra via Mutual; **Jose Iturbi** gave another Gershwin hearing when he appeared with the Ford Orchestra under guest leader Sir **Ernest MacMillan;** Dr. **Howard Hanson** and the Rochester Philharmonic Orchestra presented the premiere of **Bernard Rogers'** third symphony and there were other similar events.

Hans Lange took over the Chicago Symphony Orchestra to present a varied list that started with his beloved Bach and then went on to Tschaikowsky, which Mutual broadcast; **Lamar Stringfield** appeared in the dual capacity of conductor and composer with the Bamberger Symphony Orchestra while from New York came more Ravel from **Erno Rapee's** Radio City Music Hall Orchestra which the conductor mixed with some Schubert and **Jan Peerce** appeared as assisting soloist. The New Friends of Music finale came from Town Hall, the **Budapest Quartet** functioning.

Just a forecast: next season's concerts, especially the proposed orchestral programs of this organization, will be broadcast. **I. A. Hirschmann** is a radio addict of experience and he heads the New Friends.

A separate item for **Josef Hofmann,** concluding his golden anniversary tour. WABC etherized his appearance with the New York Philharmonic Orchestra from Carnegie Hall on March 13. The effervescent **John Barbirolli,** as usual, presided on the podium.

Gladys Swarthout, Metropolitan mezzo-soprano, was the happy guest of the Magic Key, over NBC the same afternoon. Also that day came **Charles Wakefield Cadman's** new piano quintet with the composer and the **Boris Morros Quartet** as interpreters.

Another regular feature, the American Album of Familiar Music, had **Jean Dickenson,** soprano, and **Frank Munn,** tenor, that evening. An active day!

Wolfgang Rebner, returning to WNYC, made three appearances there last month, his programs including his own Variations on a folksong after Brahms.

The Philadelphia Orchestra for its March 14 concert, with **Eugene Ormandy** again directing, had charming **Lucy Monroe,** soprano, as soloist. Another soprano, the petite **Lily Pons,** concluding her radio activities for the season, was guest of the Ford Orchestra with Sir **Ernest MacMillan** conducting. Miss **Pons** appeared with **Frank LaForge** and the Paulist Choir in a special broadcast on March 13 over MBS.

Fritz Reiner had **Eudice Shapiro,** violinist, and **Virginia Majewski,** violist, as soloists for his program over CBS with the Curtis Institute Symphony Orchestra. The soloists played the Mozart Symphonic Concertante.

The Rising Musical Star program (NBC) continues to present prominent artists. **Webster Aitken,** pianist, appeared on March 20 when **Arnold Belnick,** violinist, received a $500 award. **Alexander Smallens** is the musical director of these programs.

Leon Rothier, Metropolitan basso, sponsored **Eady Arendt,** soprano, for his March 13 program over WQXR. **Alberto Sciarretti,** pianist, was guest the following week. **Eddy Brown's** string classics remain an attraction on this station's list. **Arpad Sandor,** pianist, and **Emma Zador** were recent co-artists. The station broadcast the March 15 concert, from Carnegie Hall, of the Women's Symphony Orchestra with **Eudice Shapiro,** violinist, as soloist.

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European Nations May Differ Widely, But All Welcome Our Spirituals

Jules Bledsoe, Negro Singer from America, Tells of Impressions Gained While Touring in Many Countries

PARIS.—Jules Bledsoe is an artist well qualified to appreciate the reactions characteristic of the audiences that span the two Hemispheres. The very nature of the Negro artist's position has forced him to become a sort of human barometer —he must feel and sense atmosphere more keenly than his white brother-artists, who have less troubled waters to sail.

"Not only is there a distinct musical psychology peculiar to each hemisphere," Bledsoe said when interviewed on the occasion of one of his Paris appearances, "but one finds that in the older world one is faced with a different attitude and disposition the moment one crosses an imaginary boundary line, which, though while only a line, is an indefinable something in the form of a nationalism that manifests itself in all outward appearances, such as architecture, manners, customs, dress, language, physiognomy, and governmental forms, not to mention the deeper aspect which is that of mental attitude."

LA VIE INTÉRIEURE

Having sung in America and practically every European country, meeting and being received in the homes of the various peoples of these countries, and having more than mere superficial interest in mankind in general and peoples in particular, Bledsoe has endeavored to transform impressions into thought, has tried to lift the veil and explain "to myself whatever was mysterious to me by turning the searchlight on myself and viewing my own *vie intérieure* and read what I find as the sum total of my impressions.

"I have found the old world musical *intelligentsia* willing and eager to listen to, study and appreciate, all purely Negro music as such, as well as all American music done in the Negro idiom and after his pattern. The cry is one and the same from the Atlantic to the Black Sea, from the Mediterranean to the Arctic, the attitude is hostile and adamant to all American efforts at classicism, almost regardless of their intrinsic merits. The Negro's music is considered real and epochal, while other American attempts at serious creative musical expression are a far cry and given no quarter.

NATIONAL GENIUS

Mr. Bledsoe finds that French taste is "cosmopolitan and wants only the best, and then accepts that best, regardless of its *genre*, always being able to determine, as well as nominate, *genre*. France wants genius regardless of race, color, or creed. The Dutch are masters of musicology, and are the most exacting, yet among the most enthusiastic either for or against. They give no quarter to false art. A slight tendency to provincialism does not mar the broader aspects of their cosmopolitan appreciation, which has been broadened by the leadership of that giant of universal musical knowledge and appreciation, Willem Mengelberg.

"The English musical taste distinguishes itself by that negative quality of always being quite certain of what they do not like. They prefer quiet, unemotional music, and when a deeper emotion from the podium touches them, they seem almost to resent the fact that they were moved, as if the sensation were improper, and not in the best of form.

"The Scotch and Irish are warm and sympathetic, as one can easily judge from their rich store of folk-lore. Both love the song that goes straight to the heart.

SCANDINAVIAN SIGHTS

"The first great surprise that awaits the traveler to Swedin via Denmark is, of course, the sudden and unforgettable apparition of Hamlet's immortal castle, that seems to rise out of the past as well as out of the sea. In Helsingborg, across the bay, a modern concert hall awaits the performer. Then on to Göteborg, where an excellent symphony orchestra has its home in the most perfect and beautiful concert hall to be seen anywhere—a fine example of modern architecture and decorating. This is charactertistic of Sweden: not only the large towns, but even the small ones, are the proud possessors of splendid symphony and recital halls that many a world centre might envy. And what is more, there is public everywhere to fill them with understanding reverence.

"But I could go on like this forever," Bledsoe interrupted himself, "so only let me say in conclusion that the psychological approach to music is different in most European countries to that of America. America is ready to listen with open mind to any school of music or novelty, but most European countries are not. Tradition is too well seated, and likes and dislikes are too strong, so strong they sometimes seem biological." I. S.

Verdi Club Presents Grand Opera

FLORENCE FOSTER JENKINS

The annual presentation of grand opera by the Verdi Club was followed by a ball at the Hotel Plaza, New York, on March 10. President Florence Foster Jenkins welcomed a large throng. Cavalleria Rusticana was enjoyed because of the temperamental and vocal ability of Sheila Tara, dramatic soprano, as Santuzza; the routined poise of Henriette Wakefield, as Lucia, and the resonant voice and spontaneity of Greek Evans, (Alfio). Mabel Crique and Andrei Kristopher completed the cast. The Tales of Hoffman featured Priscilla Parker (Giulietta-Antonia), James Alten (Hoffman), Thomas Coates (Miracle) and twenty others. Both operas were conducted by Angelo Canarutto. Carolina Ghidoni (Mrs. Bamboshek) sang in the tableau, A Day in Venice, disclosing a powerful voice and ingratiating personality. Marina Yurlova, Russian *danseuse*, was admired in Spanish dances with Addi Prohaska at the piano. St. Clair Bayfield wrote and staged The Noble Jester, with a prologue written and beautifully delivered by Sibyl Ward, in which Florence Foster Jenkins impersonated Diane de Poicters in brilliant costuming. Important in the large cast also were Teresa Luisa Geri, Irving H. Voorhees, Edward Bonomo, Adolf H. Pollitz, Alfred Nano and Alzamon I. Lucas. Remaining *tableaux* included Famous People (twenty-five persons), Spirit of the Blue Danube (Baroness Gisa Bergmann) and Maria Leszczinska (Countess Bronislava de Brissac). F. W. R.

Resident Western Artists Supply Tokyo Music Dearth

Piano Recitals by Leo Sirota and Paul Weingarten Applauded—New Symphony Orchestra Does Brahms, Beethoven and Romantics

TOKYO.—After Leonid Kreutzer broke the ice in the concert field, we had a rush during February by the resident western artists. The first to appear was Maxim Schapiro, playing Bach, Schumann and Chopin. He excelled in a group of Russians; Scriabin, six Rachmaninoff preludes, Liadoff and Balakireff. With a special flare for this type of music, Schapiro was satisfying and received well-earned praise.

SIROTA DRAWS THRONG

Leo Sirota, of the Ueno Academy faculty, drew a crowd completely filling the three floors of the Nihon Seinen Kan when he gave his piano concert. Aside from the Brahms scherzo in E flat minor (op. 4), Sirota's program was made up of the Romantics, which never fail to attract and satisfy the young Japanese. Schumann's Etudes Symphoniques; ballade in G minor, nocturne in F sharp minor, and Valses in F minor and F major (Chopin); the etude (No. 3, op. 4) of Szymanowski and the Islamey Fantasy by Balakireff were performed with high artistry.

WEINGARTEN'S FAREWELL

Yet another pianist, Dr. Paul Weingarten, formerly of the Vienna Conservatory faculty and for two years with the Ueno Academy of Music here, made his farewell. He will visit America before returning to Europe. With applause and enthusiasm the packed Hibiya Hall heard him play the following: Brahms' sonata in F minor (op. 5); Chopin's sonata in B minor (op. 58); prelude in E flat minor (Karl Marx); Bartok's Bear Dance; Clair de Lune and Serenade Interrompue, (Debussy); Polka de Concert (Smetana); the Albeniz-Godowsky Tango; de Falla's Dance of Fire; Liszt's Liebestraum and Rhapsody (No. 12). Encores were In the Woods by Victor Staub and an arrangement of the Blue Danube Waltz.

ORCHESTRA DOES CLASSICS

The New Symphony Orchestra conducted by Joseph Rosenstock delighted with the Brahms symphony (No. 1) and the Beethoven Fidelio Overture. Fumiko Asabuki was soloist in the Weber-Liszt Polonaise Brillant and the Liszt Fantasy on a motif from Beethoven's Ruins of Athens. This young pianist is a brilliant performer of genuine merit. Mrs. Asabuki is a pupil of Sirota.

VIOLIN LIST

Konrad Liebrecht, violinist, before coming to the Orient was concertmaster of the opera at Graz, the Berlin Great Volksoper, the Frankfort and Berlin Symphony Orchestras. Appearing with Isako Kurokawa, pianist, and the Chuo Symphony Orchestra conducted by Hans Schwieger Mr. Liebrecht showed style and a warm and cultivated tone. The program was the Schubert-Liszt Wanderer Fantasy in which Mrs. Kurokawa's limitations were evident; concerto in D major, violin and orchestra (Mozart); and the Beethoven violin concerto in D major. Schwieger achieved pleasing results with this new orchestra.

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I SEE THAT

Isidor Achron, pianist, René Le Roy, French flutist, the Pasquier Trio, and Uday Shan-Kar and his Hindu dancers sailed from New York on March 18 on the SS. Ile de France.

* * *

Mme. Albert Schweitzer, wife of the musicologist now in Africa, spoke on his life and work in Fort Washington Collegiate Church, New York, and the First Presbyterian Church, Brooklyn, N. Y., on recent Sundays.

* * *

Wager Swayne, teacher of Genia Lubohutz, Emile Baume and Jacques Fevrier, pianists, has purchased the former home of a prominent New York financier for a pent-house studio.

* * *

Following appearances in Tucson, Ariz., and with the Seattle Symphony Orchestra, Jessica Dragonette, soprano, gave a recital in St. Louis, Mo., on March 22.

* * *

Mildred Dilling, harpist and Marcel Hubert, cellist, were heard in joint recital in Mitchell, S. D. on March 15; Huron, S. D., the following evening and in Watertown, S. D. on March 17.

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Mischa Elman was soloist on March 25 and 26 with the San Francisco Symphony Orchestra in that city and with the ensemble on March 27 in Berkeley, Calif.

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After her broadcast over WEAF on March 20, Yella Pessl began a concert tour through New York State, Illinois and Pennsylvania with Frances Blaisdell, flutist. In the Middle West they will be joined by Louise Essex, Indianapolis cellist.

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John Dembeck, artist-pupil of Ronald Murat, and Yella Pessl gave a sonata recital on March 9 at the New Rochelle branch of the David Mannes School.

* * *

Maria Carreras, pianist, and Ronald Murat, violinist, gave their second sonata recital on March 8 at the home of Mrs. John Henry Hammond, New York City.

* * *

Etta Hamilton Morris discussed opera comique at the March 10 meeting of the National Opera Club. Following a general discussion on the bill before Congress to make February a month for observance of American music, a program was presented by Virginia Blair, Musette Trulock, Gustav O. Hornberger, Philip Irving and Effin Vitis with Anna Fuka-Pangrac, Dorothy Eveland and George Herlihy as accompanists.

* * *

J. Alan Taffs, English pianist, started a weekly series of lecture-recitals on March 10 at the Westlake Studios, New York. He is to discuss Bach, Schumann, Paderewski, Liszt and Wagner.

* * *

Ruby Gerard (deLaet), violinist, has returned to New York following a tour of the Pacific Coast.

* * *

Frederique Petrides conducted the Orchestrette Classique in the Carnegie Chamber Music Hall, New York, on March 4. Hinda Barnett, Anne Littman, Ilene Skolnik and Frieda Reisberg played the Vivaldi concerto for four violins.

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The Vienna Choir Boys have been invited to present a special Easter program next month at the Vatican by Pope Pius. The boys begin their third American tour in October.

* * *

The Grand Rapids (Michigan) Orchestra of the Federal Music Project gave a Young People's concert on March 5 with Guy Maier as commentator and soloist. The program was in the form of a musical journey to Austria and Bavaria.

TAKES VIRGINIA BATON

DR. LAIRD WALLER

has been engaged to complete the season as conductor of the Virginia Symphony Orchestra, now in its third year. Forty-two concerts are to be given in Richmond, Va., and neighboring centres. Dr. Waller formerly conducted the Milwaukee Philharmonic Orchestra and the Chicago City Opera Company and, while a resident of New York City, appeared in radio symphonic programs over NBC and MBS.

* * *

Under the auspices of the American Guild of Organists, Ernest Mitchell gave a recent recital at Grace Church, New York.

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Felix Robert Mendelssohn presented several cello items on the Emma Thursby Birthday Memorial broadcast over WBNX, New York, on February 21.

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Charles Lawrence, tenor, assisted by Frances Stone, pianist, was heard recently before a large audience in the K.-W. Collegiate Auditorium, Kitchener, Canada.

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Adelaide Ahrling, soprano, has given several programs at Winter Park, Fla.

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Virginia Osborn, soprano; Jean McLachlan, contralto; Joseph Meyer, baritone, and Edith Henry, pianist, presented the second debut recital recently under the auspices of the Singing Teachers of New York at the Salle des Artistes.

* * *

The Mendelssohn Trio (Hazel Kniffin, violin; Lillian Hettich, cello, and Beatrice Whitlatch, piano) appeared recently with the White Plains (N. Y.) Choral Society. They have made frequent appearances this season in Greater New York and its suburbs.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

APRIL

April	Hamburg	Bruckner Festival
April 1 to 4	Chemnitz	Modern Music Festival
April 20 to June 19	Leipsic	Complete Dramatic Works of Wagner, two cycles
April 22 to 25	Baden-Baden	Third International Festival of Contemporary Music
April 22 to 26	Leipsic	Bach Festival
April 23 to 29	Wiesbaden	German Music Festival Week
April (late)	Frankfort-on-Main	Heinrich Schütz Festival
April 28 to June 8	Florence	Florentine May Music Festival

MAY

May	Frankfort-on-Main	German Choral Music Festival
May	Detmold	Wagner Week
May (or June)	Teplice-Sanov (Czechoslovakia)	Sudeto-German Music Festival
May 2 to June 17	London	Covent Garden Opera
May 6 and 7	Wuppertal	Pfitzner Festival
May 8 to 15	Wiesbaden	Theatrical Festival Week
May 8 to 15	Chemnitz	Festival Plays
May 15 to June 1	Brussels	International Piano Festival
May 21 to July 9	Glyndebourne, Sussex	Opera Festival
May 22 to June 1	Bonn	Beethoven Festival
May 22 to 28	Stuttgart	Composers' International Music Week
May 23 to June 2	Berlin	Berlin Art Weeks
May 28 to 31	Heidelberg	Haydn-Schumann Festival

JUNE

June	Bratislava	Congress of International Society for Musical Education
June	Brunswick	Contemporary Music Week
June	Düsseldorf	Mozart Festival
June	Göttingen	Handel Festival
June	Weimar	Festival Plays of German Youth
June	Würzburg	Mozart Festival
June 1 to 19	Vienna	Festival Weeks
June 3 to July 4	Linz and St. Florian	Tenth Bruckner Festival
June 9 to 29	Berlin	Berlin Art Weeks
June 11 to 19	Hanover	Municipal Theatres' Festival Week
June 17 to 24	London	Festival of I. S. C. M.
June 23 to 28	Switzerland	Congress on Behalf of Defective Children, conducted by International Society for Musical Education

JULY

July	Donaueschingen	Music Festival
July 1 to 15	Cremona	Lyrical Festival
July 8 to 10	Stuttgart	Swabien Lieder Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances

AUGUST

August	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 18 to 30	Venice	Symphonic Festival

Onolee Jones, cellist, appeared on March 8 at the Franz Liszt Academy, West Chester, Pa., at Spencer Memorial Church, Brooklyn, N. Y., subsequently and on March 13 over WHOM and with the Jamaica Choral Society. This summer he is to be a member of the faculty at the Halifax (N. S.) Music School.

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Grace Castagnetta, pianist, gave the March 11 recital in the faculty series at the Henry Street Music School Settlement, New York.

* * *

Henry F. Seibert gave another in his series of organ recitals at the Lutheran Church of the Holy Trinity, New York, on March 6.

* * *

Dorothea Lawrence, lyric-coloratura soprano, gave a recital at the Philadelphia Studio Club on February 27 with Stuart Ross at the piano.

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Mina Pearsall, contralto, artist-pupil of Beatrice MacCue, is soloist and choir director at St. Paul's M. E. Church, Inwood, L. I.

* * *

Louise Caselotti, contralto, sang the title role in Carmen and also appeared in Il Trovatore with the Columbia Opera Company recently in Massey Hall, Toronto. Raoul Carrere, baritone, artist-pupil of Guido Caselotti, sang important roles with the same company in Barber of Seville, Madam Butterfly, Rigoletto, Faust, Carmen and La Traviata.

* * *

Hazel Hallet, Boston pianist, recently appeared for the Cantabrigia Club in Cambridge, Mass.; the Daughters of America Club in the Hotel Statler, Boston; the conference of the Federation of Women's Clubs at the Brunswick Hotel, Boston; and the Boston Chromatic Club. She also played a new sonata by Paul Held of Chicago for the Boston Composers' Forum.

* * *

John Corigliano, assistant concertmaster of the New York Philharmonic-Symphony Society, played several numbers at a musicale of the Lotos Club, New York. Gene Hamilton, bass, Arturo D'Amico, baritone, Margherita Inzerillo, soprano, Alexander Wesley, tenor, and Charles Berton and his London Light Opera Concert Group were also introduced by Bruce Spencer King, chairman.

* * *

Daniel Morales, baritone, gave a recital at Wurlitzer Hall, New York, on March 19 with Egil Foss at the piano.

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Los Angeles Flood Retards Arrival of Lotte Lehmann

But Soprano Reaches City in Time for Second Concert with Orchestra —Recitals by Rosenthal and Thomas—Pro-Musica in Native Music

Los Angeles.—Lotte Lehmann, scheduled as soloist with the Philharmonic Orchestra pair of concerts in the Auditorium on March 3 and 4, was prevented by flood conditions from appearing on the first occasion, but arrived in time for the second. Concertmaster Bronislaw Gimpel was called at the last moment to substitute as soloist, and gave an admirable reading of the Mendelssohn violin concerto. The peak of the concert was reached in a splendid interpretation of the Strauss Don Quixote under Klemperer's baton.

Appearing at the matinee concert, Lotte Lehmann offered her best work in Du bist der Lenz from Wagner's Die Walküre, delivering it with much feeling and expression. Other items were the aria, Il est doux, from Massenet's Herodiade, and three of the best known Strauss songs, Allerseelen, Wiegenlied and Ständchen.

Klemperer Continues Brahms Cycle

Klemperer and the Philharmonic Orchestra gave the second concert of the current Brahms Cycle in the Auditorium on March 12, programming the early serenade (op. 11), and the second symphony (op. 72).

John Charles Thomas Sings

A packed house gave thunderous ovations to John Charles Thomas for his concert in the Auditorium on March 15. Despite a long and arduous program, eight encores were demanded and the auditors were reluctant to leave even after the broad hint provided by Franz' Dedication as a final item. No small part of the success was due to the exceptionally fine accompaniments provided by Carroll Hollister.

Rosenthal Returns

The piano artistry of Moriz Rosenthal was acclaimed by a large audience at his recital in the Auditorium. The program in other hands might have been banal, for it offered nothing of novel or contemporary interest, but Rosenthal transported his auditors back into the golden era of romantic music. He began with Beethoven's sonata (op. 111), his delivery surcharged with emotion. In Chopin his superb finesse was displayed to its greatest extent. Four preludes, three mazurkas and the B flat minor scherzo were programmed. The pianist's transition to his final Liszt group was adroitly made with a Chopin-Liszt Chant Polonaise. More Chopin, and a Schubert-Liszt Soiree de Vienne were among the encores.

Lohengrin Sung by WPA Forces

A consistently enjoyable performance of Wagner's Lohengrin was given by the Federal Music Project in the Belasco Theatre and, considering the limitations of the Project, the production values achieved were amazing. Under the efficient hands of Gastone Usigli, the staging was given with colorful opulence, the participants well costumed, the stage tableaux presented according to tradition, with consistent action and spirit. The best singing was contributed by Marguerite Tiedcke as Elsa, who displayed a voice of warm and appealing timbre, and revealed the promise of a singer of major importance. Thomas Redican won deserved plaudits in the title role, with a voice of phenomenal caliber and power. Another singer of exceptional capabilities is Sten Englund, who gave an admirable account of himself as King Henry. Merle Floyd was Ortrud, and Raymond Williams, Telramund. The opera was given in English, and it is much to the credit of the cast that one and all strove for careful enunciation and made most of the words count.

IN HOLLYWOOD OPERAS

BIANCA SAROYA

sang Aida, and Mimi in La Boheme in Los Angeles when the San Carlo Opera Company gave a series of performances recently in that city.

Pro-Musica American List

A program of works by contemporary American composers, given by Pro-Musica in the Biltmore Music Room, was of exceptional merit and value in both creation and performance. A romantic rhapsody in the form of a concerto for cello fully exploiting the resources of the instrument, was admirably interpreted by Eleanor Aller, with Rose Meldon at the piano. A group of modern songs was presented artistically by Radiana Pazmore to the piano accompaniment of Margaretha von Loben-Sels. Henry Eighheim's Poem of Liv Shan Hsii, was a lovely pastel; Mildred Cooper's Daybreak was of cultivated taste; Ruth Crawford's White Moon held a drifting, wayward vocal line over an accompaniment like tinkling glass. Henry Cowell's Hark! from the Pit, was a biting satire; and General Booth's Entrance into Heaven by Charles Ives, another example of irony. Three piano selections were splendidly performed by Frances Mullen: the prelude from Roy Harris' sonata with its kaleidoscopic sound patterns; Aaron Copland's exaggerated Sentimental Melody, and a somewhat futile Alcotts from Ives' second sonata. Two numbers for woodwind quintet were skillfully presented by Sylvia Ruderman, Gordon Pope, Franklyn Stokes, Ray Nowlin and Arthur Frantz, respectively flute, oboe, clarinet, bassoon and horn. A scherzo by Gus Guentzel was mildly pretty, but trivial and quite Mendelssohnian. A Dance Scherzo by Robert Russell Bennett, composed for the occasion, was filled with rhythmic vitality, amusing in its exposition, and adroit in its part writing. Making a dramatic conclusion was Vittorio Giannini's quintet for piano and strings, magnificently played by Victor Aller, Mark Levant, Oscar Wasserberger, Paul Robyn and Eleanor Aller. While patently a young work, it revealed a composer of exceptional promise and power.

Miscellaneous Events

The Continental Ensemble in the Auditorium turned out to be a vaudeville show. Victor Chenkin provided some interesting folk songs in costume, and was at his best in comic items. Raphael played the concertina in a remarkable manner. Emma Runitch was a typical "blues" singer. Leo Lafleur provided appropriate backgrounds at the piano.

The choreographic artistry of Trudi Schoop and her ballet company gained renewed and enhanced favor in appearances in the Auditorium. The blend of humor and pathos which she contrives with invariable skill, her own superb dancing ability and the capabilities of the troupe, won individual and collective plaudits. All for Love, and The Blonde Marie, were the offerings for this season.

Devotees of the oriental dance were audibly pleased with Ram Gopal, youthful Hindu dancer, whose American debut was made at the Wilshire-Ebell Theatre. Technically accomplished, instinctively graceful, and gorgeously costumed, he revealed much of his exquisite native culture.

R. D. S.

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Rambling Around

Dr. George Liebling, concert pianist, composer and teacher presented several of his artist students on March 4 at the St. Francis Hotel. Those appearing were Dorothy Ford, Marjorie Lindsay, Helen McHale and Frederika Robbins. Concertos of Liszt and Liebling were played, with Dr. Liebling furnishing orchestral parts at the second piano. Viola Graham, soprano, wife of Admiral Graham, was the assisting artist.

* * *

Emery Darcy, baritone, and Clemence Gifford, contralto, have been engaged for the solo roles in two performances of Brahms' Requiem and Alto Rhapsodie, which will be given by Otto Klemperer and the Los Angeles Philharmonic Orchestra on April 20 at the University of California, and April 23 at the Philharmonic Auditorium. Both artists are under the management of L. E. Behymer and Wynn Rocamora.

* * *

The Cathedral Choir of the First Congregational Church of Los Angeles, presents R. Vaughan Williams' Sancta Civitas, May 22, at a Memorial Service for the late John Smallman, under the direction of the new choral conductor of this church, Arthur Leslie Jacobs.

* * *

Eva Brown, voice teacher, announces that Vyola Von was recently contracted by Eddie Cantor for two years to appear on programs under the name of Fifi. She it now in New York with Mr. Cantor's group, singing on his weekly broadcast. Eleanor Hansen has been placed under contract by Universal Studios for a new picture in production. C. D. K.

Pisk and Leach in Sonata Recital at Redlands University

Paul A. Pisk, pianist, and Rowland Leach, violinist, presented a faculty recital recently at the University of Redlands, Redlands, Calif. The first performance of Frant. I. Dussek's sonatina and the first performance in the United States of Leos Janacek's sonata were given by the players, who also offered the Brahms sonata (op. 78) in G major and Loeffler's partita for these instruments.

Enesco Cheered as Guest Leader of Boston Players

Salzburg Opera Guild Presents Mozart Work—Wellesley Student Forces Stage Gluck's Alceste—Orchestral and Recital Offerings in Rich Profusion

BOSTON.—Georges Enesco was the latest of several distinguished guests to be associated with this season's concerts of the Boston Symphony Orchestra, normally led by Serge Koussevitzky. Mr. Enesco was guest conductor for three concerts on March 17, 18 and 19, when the same program was played—Haydn's last symphony in D major, Alessandresco's symphonic poem, Acteon, and the conductor's own second suite for orchestra and First Roumanian Rhapsody. The program was both well made and exceptionally well played, so that Boston audiences rose to applaud and cheer the eminent musician. Even the members of the orchestra rose from their chairs to do him homage in more than perfunctory fashion.

The repetition of Mahler's fifth symphony, heard earlier in the year, was the significant item on the program of the Boston Orchestra's concerts of March 4 and 5, when Dr. Koussevitzky presided. The eloquent performance of the symphony was followed by two nocturnes of Debussy and Rimsky-Korsakoff's Spanish Caprice.

SALZBURG OPERA GUILD

As a sort of prelude to the annual operatic debauch now vouchsafed Boston by the Metropolitan Opera Association (this year to be held from March 24 through April 2), there was available a performance of Mozart's Cosi fan tutte by the Salzburg Opera Guild in the Boston Opera House on March 6, when a fair-sized company applauded and cheered a delightful presentation.

ALCESTE AT WELLESLEY

Less professional in nature, but on the whole well managed and enjoyable, were two performances of Gluck's Alceste at Wellesley College, on March 11 and 12, when the Barnswallows Choir and Orchestra had the assistance of the Leverett House Glee Club of Harvard and members of the Harvard Orchestra. The presentations were under the spirited direction of Malcolm H. Holmes. And considerable pleasure was afforded by the two professional principals in the cast, Dorothy Baker in the name role and Joseph Lautner as Admetus. The simple but imaginative staging was directed by Richard Newton.

DANCE SESSIONS

In the related art of the dance we have been favored in the past fortnight with a farewell appearance by Uday Shan-Kar and his remarkable troupe of dancers and musicians before a large and enthusiastic audience in Symphony Hall on March 11. At the same time and for two additional performances on the following day Ted Shawn and his ensemble of men dancers were presenting their three-act American saga, O Libertad, in John Hancock Hall. On March 4 in Jordan Hall, Hans Wiener and his group, with the assistance of the New England Conservatory Orchestra under Wallace Goodrich, regaled a large audience with a new program devoted to "old forms by old composers, old forms by new composers and new forms by new compoers."

Of the recitalists, celebrity was represented by Lawrence Tibbett, who lavished his familiar virtues and graces on the audience at the last of the sold-out Morning Musicales at the Hotel Statler on March 9. For next season, which will no doubt be sold out again, since there is a long waiting list of prospective subscribers, the attractions will be Rachmaninoff, Gigli, Flagstad, Milstein, Thorborg and Hartmann, and Tauber.

PIANISTIC TREATS

A remarkable program of contemporary or recent music was played by Cara Verson, enterprising pianist, at Jordan Hall on March 17. The list ranged through Malipiero, Kodaly, Scriabin, Castelnuovo-Tedesco, Rudhyar, Verrall, Copland, Szymanowski and Hindemith, to the edification of an intimate but engrossed audience. Bertha Seifert, playing a representative piano program in Jordan Hall on March 10, displayed more musicality than virtuoso polish—a rare thing nowadays. And Paul Doguereau, another pianist, presenting a conventional list in Jordan Hall on March 16, indicated immediately a talent that has something to say. The selections were for the most part limited to miniatures, but within these the pianist achieved wide variety and forceful conviction of utterance.

FIEDLER LEADS NOVELTIES

An interesting program was arranged by Arthur Fiedler, conductor of the Boston University Orchestra, for a concert on March 15, when Mozart's bassoon concerto in B flat major was presented in what was believed to be the first American performance, with Ernest Panenka as soloist. Other interesting novelties were Dance of Autumn and Dance of Winter by Joseph Wagner and a suite from Lully's Cadmuse et Hermione arranged by Robert D. King of the university.

The fourth program of the season of the Boston Flute Players' Club in the Hotel Vendome on March 6 included music by Mozart, Hindemith and Fauré and Trois Pieces en Trio by Paul Tortelier, cellist of the Boston Symphony Orchestra, who was one of the performers. . . . The third and last of the Saturday Morning Concerts for Juniors, directed by Russell Ames Cook, took place in Sanders Theatre on March 5, when Louis Speyer was soloist in the Bax quintet for oboe and strings. . . . E. Power Biggs gave the seventh and eighth programs in his series of Bach organ recitals at the Germanic Museum, Harvard University, on March 7 and 14. . . . Emanuel Mansfield, tenor, gave a recital in Jordan Hall on March 13. . . . The Madrigal Singers (WPA) led by Earl Weidner, gave a concert in Steinert Hall on March 15. . . . And Milo-Moise Goldstein, cellist, assisted by Mary Vincent Fox, played music by Bach, Fauré, Boccherini and others in Steinert Hall on March 16. M. S.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR PIANO SOLO AND DUET

The Beginner's Master School of Piano Playing. By Alberto Jonas.

Having presented advanced students and professionals with his remarkable piano lore in the Master School of Modern Piano Playing and Virtuosity, published some fifteen years ago (and now in its fifth edition), Alberto Jonas bethought himself of assisting also the elementary keyboardists, and the present eighty page issue is the highly useful result.

This beginner's pedagogic manual is really a new method, combining the simultaneous teaching of playing, solfeggio, rhythm, ear-training and reading. Jonas believes that the old system of stark finger-exercises and simple but dreary etudes, has gone out of date for youngsters. His forword admits that he has "never underrated the intelligence of children," and that they learn more by being treated as equals than by "being coddled into learning something." That is in line with the modern method of general education, and Jonas applies it to music by making it appeal to the child's perceptive and rententive faculties, instilling in him a thirst for knowledge, and the confidence that he is not merely being patronized, or commanded to do and believe certain things, but may ask why the whyfores and receive willing and revealing answers.

From single notes to thirds, sixths, octaves, scales and chords, the Jonas pages guide the pupil and the teacher, the latter by means of extensive explanatory texts, and the former through original little compositions (with "program" titles) illustrating the various phases of technic, touch and interpretation. Some of the pieces are arranged as duets, with a richer harmonic basis than is possible for the learner's treble parts.

The progressive teacher will find much deeply suggestive matter in this publication. (Carl Fischer, New York.)

Book

Composers in America: by Claire Reis.

That indefatigable head of the League of Composers, Claire Reis, who has encouraged so many American composers of serious music, has compiled an exceedingly valuable volume containing biographical sketches of 200 tonal creators living in the United States. These industrious men and women, native born and American citizens by adoption, are presented with a listing of their major compositions which states the length of time of performance of each work, what organizations have offered hearings of them, whether the opuses are in manuscript or published form, what musical honors each composer has received and is headed by a description of each composer's musical training and activities. Briefly summarized but with careful detail, Composers in America is a reference volume of such import that it should not only be in every public library in this country but have a place on the book shelves of every music-lover. A volume of this kind has been needed for many years, and as Mrs. Reis so aptly states in her lucid foreword, "On the assumption of the reader's interest in a summary of the work and the history of the men who are writing serious music today, this book seeks to maintain a strictly objective viewpoint in presenting the biographies of composers together with the important creative work in music which has developed in this country during the past twenty-five years." (The Macmillan Company, New York.)

PARIS SOLOIST

ISIDOR ACHRON,

pianist, who played his own concerto for piano and orchestra with the New York Philharmonic Orchestra under John Barbirolli in December, recently sailed on the SS. Ile de France for his annual European tour, which begins April 2 when he is soloist with the Colonne Orchestra in Paris with Paul Paray conducting.

Reviewed by R. M. Kerr

Folksong Collection

The Universal Folk Songster; compiled by Florence Hudson Botsford.

A briefer series of folk numbers by the compiler of the splendid Botsford Collection of Folk-songs. The contents range widely, with texts all in English. Arrangements are for unison, round and solo singing, for treble and for mixed voices. (G. Schirmer, Inc., New York.)

For Voice and Piano

Songs of Three Queens, op. 25; by Lazare Saminsky.

Mr. Saminsky's triptych is given in an arrangement for voice and piano, though orchestral parts may be rented. The works are entitled: Anne Boleyn's Dirge; Mary Stuart's Farewell to France, and Queen Estherka's Laugh, the first and last for high voice, the other for medium. The opening two numbers use traditional melodies, the final one is original in its lusty, modernistic idiom. (Carl Fischer, Inc., New York.)

Solos for the Hammond Organ

Music for the Hammond Organ; arranged and registrated by Charles Raymond Cronham. Book I.)

This collection of six simple works, the first book of transcriptions "offered through the medium of an established publisher" for the Hammond organ, contains works of Arcadelt, Louis XII (Amaryllis), Schumann, Schubert and Molloy, as well as the Hawaiian Aloha Oe. Its chief value consists in the new system of registration, which, as is stated in a preface, can be standardized through the means of this instrument. (J. Fischer & Bro., New York.)

Songs

Lovers; music by Victor Harris; poem by Jeanie Gallup Mottet.

A tenderly lilting theme marks this song, which begins "You kiss my eyelids close; I sleep." The piano maintains a characteristic lulling figure. The vocal part has rather wide skips, but it is above all melodious and genuinely tender in sentiment. Range, D to G above the staff. (Galaxy Music Corp., New York.)

That Little Word "No," words and music by Wintter Watts.

Amusing text and a lively, though richly harmonized musical setting makes this a superior example of short encore number. It is a sophisticated trifle, with simple vocal line, and a subtly rhythmic accompaniment. For medium voice. (Galaxy Music Corp., New York.)

For Mixed Chorus

The Hammer (Dos Hemerel), Yiddish song; melody by A. Bernstein, harmonized and arranged by Boris Levenson; English text by E. Linden.

This is a haunting adaptation of a typical "song of work" in which the hammer blows of the cobbler are reflected in the rhythmic and slightly mournful minor cadence of the melody. It is bandied about by the voices with much effectiveness. The last measure, when the tune dies out *ppp*, is particularly effective. Accompaniment for rehearsal only. (White-Smith Music Co., Boston and New York.)

Spirit of God; music by Powell Weaver; words by George Croly.

An *a cappella* church anthem for chorus of four-part mixed voices. The musical style is marked by strong melodic quality that should make a fervent appeal to listeners. The choral writing is extremely simple, the whole number covering only six pages. (Galaxy Music Corp., New York.)

Morning Now Beckons; Czecho-Slovakian Folksong, arranged with English text by C. F. Manney.

Vigorous and cheerful, this folksong hymns the beauty of nature and goodness of living, with many homely but accurate touches of description. The part-song setting is delightfully buoyant. The number would be ideal for school use. There is a piano accompaniment. (B. F. Wood Music Co., Boston and London.)

Songs or Piano Solos

"Symprovised Music Library," Vol. 1.

There have been many proposals to change music notation in recent years, but none of such simplicity and popular appeal as that of "Symprovision." This is a method which eliminates key signatures and all chromatic signs, printing flatted notes in red. It was devised by Daniel L. O'Sullivan, an advertising man, who while confined to bed for six weeks with an injured leg took up the study of music as an avocation. His energetic mind, annoyed by the fact that the same note could be written as either C sharp or D flat, resolved to make things easier for other tyros. He patented his system and has now issued attractively printed, low-priced editions of familiar music.

The opening set of twenty-four numbers is at hand. They are in format rather like miniature sized popular sheet music. (Eventually it is planned to issue 500 of the "world's best-loved melodies.") The set of two dozen works, each with colorful cover design, is enclosed in a cardboard box album. That there is material here for popular use is undeniable, but also there is a fairly high standard of selection. The first issue contains these works: Dark Eyes and Volga Boat Song, Liszt's Liebestraum, Chopin's Etude in G flat ("Butterfly"), Believe Me If All Those Endearing Young Charms, Adeste Fideles, Ciribiribin, La Cucaracha, The Arkansas Traveller, Merry Widow Waltz, Killarney,

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WITH THE COMPOSERS

As spring brings buds and sunny days, the American composers start to get as excited as do the proverbial poets and I'll bet you a new straw bonnet that almost every music scrivener is absorbed in scribbling wee notes of some sort or another. Early winter will bring these tonal outbursts to public attention, but, in the meantime, their creative efforts of last season are being applauded in a lot of places.

Recently two Galaxy songs, Blessing on Little Boys, by Francis Fogarty, sung by Lawrence Tibbett on the Chesterfield Radio Hour, and The Little French Clock of Richard Kountz, as interpreted by William Hain at his New York Town Hall recital, have created attention. In Manhattan also, Grace Leadenham Austin has had two compositions sung. A J. Fischer opus called Rain at Night, arranged for piano, cello and violin, was performed by the Manetto Trio at the Washington Square Guild, and George Chan sang her G. Schirmer song, The Little White Cottage at a Hotel des Artistes musicale.

Boston composers have been receiving recognition lately; and among them is Charles Repper, who has had two trios for violin, cello and piano, three piano works and two songs performed. All of these are issued by prominent publishing houses and are named attractively. The trios are called Dancer in the Patio and Viennese Vignette; the piano pieces are Brass Buttons, On Galway Green, Tyrolese Wedding March and Cotton Blossoms; the songs are entitled To a Madonna in Carrara Marble and Desert Starts.

Philadelphia has heard two premiere performances by the local composer, Frances McCollin. Her anthem, Hail to the King of Glory (H. W. Gray), was sung by the Camden Musical Art Society in Camden and repeated in Philadelphia. Theodore Presser's publication, A Christmas Lullaby, was presented by several prominent choral organizations early in the winter.

Out in the Middle West, Fabien Sevitzky and his Indianapolis Symphony Orchestra presented William Pelz's Sentimental Rhapsody with the composer officiating as piano soloist. This is a new J. Fischer publication in process of preparation.

All in all, what with many prizes for new works offered and won for all kinds of tonal productivity, it certainly indicates that the American composer is being warmed by the sun of acclamation, much as are the woods and fields of our fair land. May these fertile beings blossom and flower just as quickly.

T. I. M.

(Photo by Hrand, Paris.)
ROLAND GUNDRY

Roland Gundry Plays in His Native Pasadena

Following his New York recital debut at Town Hall, Roland Gundry, fifteen-year-old violinist, gave a program in his home town of Pasadena, Calif., for 2,500 of his townspeople under the auspices of the Pasadena Teachers' Association and the Pasadena Parent-Teacher Association. It was sponsored by the Coleman Chamber Music, Civic Orchestra and Music Festival Associations.

Master Gundry is the son of Theodore R. Gundry, a teacher in the music department of the Pasadena schools. He received his first lessons under his father. For the past five years, accompanied by his mother, the violinist has been studying in Paris with Jean Galamian. He has played in Paris and in Monte Carlo.

Boston Musical Guild Gives Program of Beach Works

The Boston Musical Guild feted Mrs. H. H. A. Beach by presenting a program of her works when the American composer recently visited that city, her "home town." Lillian Buxbaum sang several of her songs and Mrs. Beach performed a group of her piano works. Now on vacation, she returns to hear her cantata Christ in the Universe presented by the New York Oratorio Society at the Juilliard School on March 25. Her Canticle of the Sun was given on March 6 for the eleventh time at St. Bartholomew's Church, New York.

Music Life in Palestine Offers Rich Abundance

Orchestra Led by Various Conductors—Chamber Opera Founded—Concerts of Works by Local Composers

PALESTINE.—After the Palestine Orchestra's first three concerts under H. W. Steinberg, a selected body of thirty musicians gave a series of chamber orchestra programs, conducted by Michael Taube, expert in pre-classical and modern music. The concert at Tel-Aviv included, Joh. Chr. Bach's B flat symphony, Mozart's charming Serenata Notturna, and a fine reading of Hindemith's Daemon Suite (the conductor playing the solo piano part). Alice Ehlers was soloist in the Haydn harpsichord concerto in D and a Mozart rondo. The same program was repeated in Jerusalem, Haifa, and some of the colonies.

DEBUT WITH THE BATON

The fourth subscription concert of the full orchestra brought Eugen Szenkar, a conductor new to our country. He fascinated with a concentrated and well-balanced interpretation of Brahms' fourth symphony and two contemporary "drawing" pieces: Paul Dukas' L'Apprenti Sorcier and Ravel's Bolero. Handel's Concerto Grosso (No. 12) was less convincing. In the Tel-Aviv concert Lorand Fenyves, a youthful violinist, member of the orchestra, played Paganini's D major concerto, while at the repetition of the concert in Jerusalem and Haifa, other members of the orchestra appeared, namely Joseph Bernstein and David Gruenschlag, violinists. After the Szenkar concerts the Palestine Orchestra left for a concert series in Egypt, Szenkar conducting one part of them, Issay Dobrowen, the second.

OPERA IN MINIATURE

A new enterprise in Palestine's rich musical life is the Palestine Chamber Opera, of which Benno Fraenkel is artistic director, A. Daus, the conductor. The first performance in Tel-Aviv featured The Betrothal under the Lantern by Offenbach, and The Doll by Adolph Adam. The performances were good and amusing, both from the dramatic and musical point of view. MM. Schulsinger and Gaertner, and Mlles. Bina Vogel and Hede Shack took the principal parts. Costumes and scenery were designed by Isa Herschkovitz.

Interesting Tel-Aviv recitals of the month were by Jacob Gimpel (pianist), Alice Ehlers and Frank Pollak (harpsichordists) assisted by the Hauser Quartet, and Irma Schoenberg-Wolpe and Joseph Bruenthal (two pianos). We also had concerts of works by Heinrich Jacoby (Jerusalem composer) and Shalom Aharoni (Tel-Aviv composer).

PETER GRADENWITZ.

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New York Concerts

(Continued from page 11)

The players seemed unable to arrive at unified interpretation and there was much individual delineation except for the second movement. René Le Roy, flutist, William Primrose, violist and Marcel Grandjany, harpist, set forth a sonata for these instruments in thoroughly musicianly style and infused it with an emotional content that the composer barely hinted at. The familiar nocturnes, Nuages and Fetes, in a two-piano arrangement by Ravel, were given by Rosina and Josef Lhevinne in artistic and sympathetic manner and Mr. Le Roy then revealed his technical and tonal abilities in Syrinx, for flute. The quartet and Mr. Grandjany completed the list with the Danse Profane and Danse Sacrée. Debussy adherents found much to rejoice at in the manner in which all participants paid their tribute.

MARCH 15

Raymonde Delaunois and Carlos Salzedo Appearing in three capacities, Carlos Salzedo divided the program which Raymonde Delaunois offered at a Town Hall matinee on this date. Mr. Salzedo was the pianist for practically the entire list, but in the final group, six popular Spanish songs of Ravel, he played the harp. He had arranged these for two-harp accompaniment and had Lucile Lawrence collaborating. As a pianist, Mr. Salzedo was competent but it was as arranger and harpist that his musicianly finesse was consummately displayed.

The erstwhile Metropolitan Opera soprano, Mme. Delaunois, presented an all-Gallic list with Debussy and Ravel prominent. Franck, Duparc and Fauré were the other composers. The singer appeared at her best in the Debussy, which she interpreted with understanding and a keen sense of style. Vocally also she was more at home in these impressionistic writings. A large audience was enthusiastic in its greeting.

Women's Symphony Orchestra First performance of the prize winning work in the recent New York Women's Symphony Orchestra contest for composers, The Song of the Night, a symphonic poem by Philip James, was a feature of that organization's concert under Antonia Brico, its dynamic conductor, in Carnegie Hall.

Mr. James has expertly written a thirteen-minute-long score in three main divisions, played without pause, and inspired by the words of Edward Carpenter, "Into the hidden chambers of the dark, the stream of Life has poured itself for the conception of a new day." His music is well-scored, and worked out formally in a skillful manner. The idiom harks back to Debussy, Ravel and occasionally Franck for its languorous depiction of the atmosphere of night, in what must have been an Oriental setting. The reception was cordial, and the composer called to bow from a loge.

Miss Brico's forces played the new score smoothly, and also gave a creditable version of the accompaniment in Sibelius' violin concerto. Eudice Shapiro, the soloist, had success in establishing the warmly felt mood of the slow movement, her playing being marked by vibrant tone quality and technical proficiency in its treatment of the vastly difficult solo part. She had a warm ovation. The orchestral works included the overture from Mendelssohn's Midsummer Night's Dream music, Dvorak's Slavonic Dances in D major, G minor and E minor, and Tschaikowsky's Marche Slave. The wind playing was not always as good as that of the strings and the finale of the Sibelius work was unduly hurried.

VOCALIST AND TEACHER

BEATRICE MacCUE, contralto, who studied with Witherspoon and Elandi and with Decreus in France, is the teacher of Gene S. Palmer and Mina Pearsall, recently heard in the Metropolitan district of New York.

Curtis String Quartet With laurels received for their recent European tour, the Curtis String Quartet (Jascha Brodsky and Charles Jaffe violins; Max Aronoff, viola, and Orlando Cole, cello) came to Town Hall on this evening for their initial New York appearance of the season. In the opening Mozart quartet in B flat major (the "Hunting" Quartet), it was apparent that the players have learned much about ensemble work during their travels. They spoke as one, tonally and interpretatively, and set forth a Mozart of charm. To select any members for special note might be unfair to the others, but it must be stated that the players of the two lower instruments provided that necessary foundation for the violins, yet they did not intrude into the readings.

The quasi-novelty was Samuel Barber's B minor quartet, heard infrequently but a work meritorious in content and deserving of more consideration. Granted that there is some Sibelius influence, the composer nevertheless combines virility and romanticism to a marked degree. Schubert's Death and the Maiden opus was given a scholarly reading.

MARCH 16

Johan Franco With Maria Maximovitch, soprano, Alexander Szuwalski and Ralph Hollander, violinists, and Norman Hollander, cellist assisting, Johan Franco, Dutch composer, presented a program of his own works at a Town Hall matinee. His second piano sonata, played by himself, opened the program and was followed by Tre Invenzioni for violin and cello played by the Messrs. Hollander. Four songs were stylistically sung by Mme. Maximovitch to the composer's piano accompaniment. Mr. Franco and Mr. Szuwalski offered his Concertino Lyrico for violin and piano. Mr. Franco played Tre Intermezzi for piano as a finale. The list gave a friendly audience an opportunity to discover Mr. Franco's sincerity in the matter of providing new musical ideas.

Rose Kunst A beautiful lyric voice and refinement in its use were salient features of the recital offered by Rose Kunst, soprano, in Town Hall, on this evening. This marked her New York debut in this field, though she has sung in a Philadelphia opera production and won the Westchester County recital award last year. She has coached with Grete Stueckgold, and some evidences of good song traditions were shown in her exacting program of Lieder by Schubert and Strauss, arias from Der Freischütz, Jeanne d'Arc and Bartered Bride, and works of Pergolesi, Caccini, Chausson, Fauré, Mozart, Wilson, Golde and Warren. Reservations might be made to her methods of production, which tended to focus tones too far back in the throat and lose much of their effect. Her singing relied largely upon *mezza-voce*, done beautifully in some cases but proving monotonous when over-used. Her diction was unusually clear. Miss Kunst has splendid material, and might develop into an exceptional vocalist with further training. Celius Dougherty was a capable accompanist.

MARCH 17

Philharmonic Orchestra Mozart and Ravel in equal proportions—in amount if not in value—was the prescription poured by John Barbirolli and the Philharmonic Orchestra at its midweek concerts.

Two first-time performances by the organization were those of Busoni's arrangements of three excerpts from Mozart's rarely-heard opera, Idomeneo, and the piano concerto for left hand alone by the Gallic composer, with Robert Casadesus as the virtuosic soloist—in a reading that was a *tour de force* of brilliancy expended on rather trivial material.

Idomeneo has been called the composer's first mature attempt at serious opera, but it is burdened with such an unstageworthy book by the Abbe Varesco that efforts to restore it have never been successful. In marked stylistic contrast were the overture, a solemn, powerfully built work, the poignant and transfigured music of the Scene of Sacrifice, and a rather naive and tinkling Festival March. The sections were played with

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broad tonal qualities and nice attention to detail.

Perhaps the most rewarding feature of the concert was Mr. Casadesus' sprightly and elegant playing of Mozart's piano concerto in A major, in which there was unusual unity of style between the orchestral players and the performer. The remaining work heard was Ravel's series of fairy tale pictures, Ma mère l'Oye, originally a four-hand piano suite. The glowing and expertly orchestrated opus, with its restrained flow of fancy and wit, was a delightful interlude.

MARCH 19

Jan Kiepura Providing the seventh event in the Hurok Carnegie Hall series, Jan Kiepura, ebullient youthful tenor from Poland, known to film patrons and this season a newcomer at the Metropolitan Opera, gave a matinee recital unique in its informality. His manner of singing, delivery and stage deportment are essentially operatic, but added to this are the Kiepura buoyancy, personality and flair for lyric expression. The voice itself was revealed as a naturally good one with Italianate method of production, a quality sometimes inclined to "whiteness," and occasional abuse of the "sob" effect to alloy the pleasure of purists. Mr. Kiepura reduced his large audience to almost delirious adulation before the long program of arias and songs was through, and encores galore were added to the accompaniment of "bravos." He acted out most of his songs, cavorted on and off the stage and spoke to his audience before numbers. He was best in his airs from Aida, Tosca, Manon, Carmen, Martha and Turandot, while there was charm if not much depth of interpretation in his versions of songs by Tagliferi, Sibella, Rossini, Moniuszko, Nowowiejski and others. Edwin McArthur was a faithful accompanist.

Bach Circle A new organization—which, judging by its premiere offering, comprises sincere and appreciative apostles of the Eisenach organist—made its bow at an evening program in Town Hall. Yella Pessl, harpsichordist, William Kroll, violinist, and Richard Hale, baritone, were the principal soloists with a string orchestra. The latter was conducted wisely and with due regard for the eminence of the soloists by Carl Bamberger. Frances Blaisdell, flutist, Miss Pessl and Mr. Kroll gave a sympathetic and artistic reading of the concerto for these instruments and strings as the opening number. The harpsichord and violin were joined by Sterling Hunkins, cellist, for the sonata for these instruments, with the cello doubling the harpsichord part. The playing showed musicianship of a high order. Mr. Hale, with Mitchell Miller, oboist, Miss Pessl and the strings then artistically sang the cantata, Ich will den Kreuzstab gern tragen. Frederic Wilkins, flutist, joined Miss Blaisdell and Miss Pessl for the final offering, the concerto for harpsichord and two flutes in F major.

MARCH 20

Philharmonic Orchestra With Robert Casadesus, pianist, again as soloist, John Barbirolli on this Sabbath afternoon repeated his Thursday and Friday programs and added the Berlioz Rakoczy March as a finale. The Busoni arrangement of a suite from Mozart's Idomeneo found the orchestra giving a truly Mozartean reading of a work reinforced by Busoni's enriched instrumentation. Mr. Casadesus was soloist in the A major concerto of Mozart, read brilliantly. Then came two Ravel numbers, the Mother Goose suite and the concerto for the left hand alone, which the late composer wrote for Paul Wittgenstein. The erstwhile piano pieces were pleasantly delineated. Mr. Casadesus gave a pyrotechnical performance of the brief concerto. The stirring Hungarian march concluded the afternoon.

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New Friends of Music The last concert of the New Friends of Music series at Town Hall was devoted, as most of the season, to Schubert and Mozart. The Budapest String Quartet played, with beauty of tone and outstanding musicianship, two of the finest masterpieces of quartet literature, the Schubert A minor and the Mozart C major. These two works seemed to be an epitome of all that was noble and lovely in the genius of Vienna. Efrem Zimbalist, with Vladimir Sokoloff at the piano, gave a straightforward reading of the Mozart B flat violin sonata, the most familiar of Mozart's works in this form. The concert was a successful close to a notable series.

Other Concerts

Beginning March 6, the fortnight in New York offered the following additional concerts in leading halls: Andres Segovia in another guitar recital, afternoon, and Marie G. Arakian, soprano, evening, both at Town Hall, and Muriel Wilson, soprano, and Fred Hufsmith, tenor, Barbizon-Plaza, March 6; Orchestrette Classique, Carnegie Chamber Music Hall, March 7; Fordham Glee Club, Town Hall, March 8; Ruth Klug, pianist, Steinway Hall, March 11; New Friends of Music concert, with Musical Art Quartet and Helga Weeke, contralto, late afternoon, and New York Schools of Music program, evening, both at Town Hall, March 13; Vinaida Ouzaroff, dancer, Town Hall, March 14; Artur Rubinstein, pianist, in a second concert at Carnegie Hall, March 16; Sidney Schachter, pianist, Steinway Hall, March 18; Kurt Appelbaum, pianist, Town Hall, and Daniel Morales, baritone, Wurlitzer Hall, March 19; Pauline Ruvinska, pianist, afternoon, Urban League Concert, evening, both Town Hall, and Dwight Weiss, monologues, and William Hess, tenor, Barbizon-Plaza, March 20.

ENGAGED FOR FESTIVAL

GLENN DARWIN, baritone, recently made his debut with the Metropolitan Opera on two days' notice. He will appear at the Lindsborg Festival, Lindsborg, Kans., during Easter week. (Photo by Volpe.)

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STUDIO NOTES

MRS. A. THEODORE GAILLARD

Phyllis Berlin, pupil of Mrs. A. Theodore Gaillard, played a Haydn sonata and works of Beethoven, Chopin, Mendelssohn, MacDowell, Sinding, Massenet, Lack and Koelling at the Contemporary Lounge, Newark, N. J. In the ninth musicale at the New York studios of Mme. Gaillard, Joan Marcus, nine years old, received a special award for her work. She gave the first part of the program, which comprised works of Pfeiffer, Bilbro, Martin, Smith, Goodrich, and Kerr. Others heard were Hortense Jacobson, nine years old, Grace Goldstein, eleven, Phyllis Berlin, nine, Emma Affronte, fourteen, Adele Levin, thirteen, June Schwartz, ten, and Dorothea Schmitz. Heard at the tenth studio musicale were Grace Goldstein and June Schwartz with Blanche Gaillard at the second piano in two arrangements of a Mozart movement by Grieg. The two young players, after individual groups, participated in Grieg's Danse Caprice arranged by Kosakoff for two pianos. Large audiences at the studio programs applauded the work of the young pianists.

G. N.

MELANIE GUTTMAN-RICE

Mabel Berryman, lyric soprano, Merrill R. Dames, tenor, and Boris Voronovsky, baritone, were soloists at a recent musicale at the Guttman-Rice studios, New York. Miss Berryman, associated with the Lehman Engel Madrigal Singers, delighted with two groups of songs, and an aria from The Magic Flute. She revealed a voice of liquid quality and sang with style. Musicianship and good vocal quality were disclosed by Mr. Dames in German and English songs and a group of Spirituals. Mr. Voronovsky sang with dramatic style. W. M.

VERNON D'ARNALLE

Vernon D'Arnalle concluded his six Tuesday evening lectures on Wagnerian operas at his New York studio on March 1 with a talk on Tristan and Isolde. An audience of musicians, students and music lovers listened with close attention while Mr. D'Arnalle gave an instructive analysis of the music drama. He made clear some of the important motifs and themes, played piano excerpts from the score, and also gave illustrations with records. Mr. D'Arnalle was ably assisted by Katherine Metcalf as Isolde, and Heintz Baermann as Tristan in the singing of dramatic excerpts. G. N.

MAUDE DOUGLAS TWEEDY

Among the artist-pupils of Maude Douglas Tweedy, recent engagements of Jeanne Palmer, soprano, included appearances for the Women's Club of Fall River, Mass., the Dutchess County Musical Association at Christ Church, Poughkeepsie, N. Y., at Mecca Temple, New York City, and on the Seal Test Hour, under Alexander Smallens. Miss Palmer also sang on the Romantic Music Radio Hour and gave concerts at the Royal Connaught Hotel, Hamilton, Canada, and the Jewish Community Center, Yonkers, N. Y. She was soloist with the Art of Musical Russia in Brooklyn, N. Y., and with the Mountain Lakes Glee Club.

Ruth Krug, contralto, has been engaged as soloist at the First M. E. Church, Montclair, N. J. She was recently New York soloist at a Sigma Alpha Iota concert and for the Verona (N. J.) Women's Club. Agnes Long, soprano, gave costume recitals at the Elmont Road School, Elmont, L. I., the Covert Avenue School, Stewart Manor, L. I., the Belmont Boulevard School, L. I., and at the studio.

William Stark, baritone, was soloist at the opening of Butler Auditorium, Youngstown, O., and in the Stambaugh Auditorium there. Charles Francis, baritone, appeared in the Brooklyn (N. Y.) Academy of Music with Gertrude Ardelle, soprano.

Soloists at the Monthly Recital Class were Martha Haskins, Helen Elia, Ruth Krug, Gertrude Ardelle, Eda Brooks and Bertha Krieger. The opera class is preparing La Boheme and Cavalleria Rusticana.

EMILIO ROXAS

Emilio Roxas, teacher of singing and coach, accompanied Nicola Moscona, basso, and his assisting artist, Dorothy Victor, soprano, in recital at Carnegie Hall, New York. Another Carnegie Hall concert for Mr. Moscona was under Toscanini's direction in the Verdi Requiem. Jan Peerce was heard in the Beethoven ninth symphony in the same hall, also under Toscanini. Pino Bontempi, tenor, sings three times a week over WOV. Della Samoiloff, sang Turandot in Milan recently. Robert Weede was heard in Rigoletto in Allentown, Pa. All are artist-pupils of Mr. Roxas.

(Photo by Blackstone Studios.)

EMILIO ROXAS

MRS. DANIEL SULLIVAN

Marion Raymond, soprano, revealed a charming voice and sang with style and finesse, particularly in staccati and pianissimi passages, when she appeared in March at the New York studio of Mrs. Daniel Sullivan. Her program included the Hymn to the Sun from Coq d'Or and the Snow Maiden's aria from the opera of that name, as well as duets and songs with Arthur van Haelst, baritone. Mr. van Haelst added several solos including Eri Tu (Masked Ball). The voices of the two blended exquisitely. Among those present were some of Mrs. Sullivan's students from the College of Notre Dame, Staten Island, N. Y., who displayed fresh young voices in a group of numbers. Mrs. Sullivan gave excellent support at the piano. G. N.

SUSAN BOICE

Lillian Green, singing actress, Richard Patterson, baritone of St. John's R. C. Church, Newark, N. J., and Stephen Whitford, pianist, shared the program at the last Boice Studio Monthly Musicale. An audience of more than fifty applausively received the young artists, who showed thorough preparation.

F. W. R.

ADELAIDE GESCHEIDT

On March 5 Adelaide Gescheidt presented a group of pupils at her New York studio. Quintets by Gounod and Gaul were sung by Dorothy Gordon, Mary Burnett, Elsie Powell, Emily Salmon, Beatrice Donley. Works of Strauss, Verdi, Tschaikowsky, Handel, Coates, Golde, Curran, Gilberté, LaForge, Hageman and Wille were offered by Helen Harbourt, Mary Burnett, sopranos; Frederick Dochtermann, bass-baritone. Miss Harbourt

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and Mr. Dochtermann sang a duet from Messager's Veronique with ease, evenness of scale and artistry. Evelyn Austin gave excellent support at the piano.
F. W. R.

AMY ELLERMAN

Freeda Stein, soprano, of the Ellerman Studios, gave a recital in the Young Artists Series at the Hotel St. George, Brooklyn, N. Y., March 9, disclosing a promising voice. Her singing of Meine Liebe (Brahms) and Lieder by Wolf and Strauss was encored. Gene Schiller gave sympathetic accompaniments. F. W. R.

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OBITUARY

Arturo Berutti

BUENOS AIRES.—Arturo Berutti, considered the precursor of Argentinian opera, died here in January. Born at San Juan, in 1862, of an aristocratic Italian family, he attended Buenos Aires University and studied music in Leipsic and Milan. His first opera, Vendetta, was successfully produced by the Teatro Civico, at Vercelli. About 1893, his second opera, Evangelina, was given in Milan, followed by presentations of his lyric drama, Taras Bulba, at Turin. His last opera, Facundo, remains unfinished. J. W.

Samuel Goss

CARLISLE, PA.—Samuel Goss, choir director and bass, died here on March 13. He was fifty-eight years of age. T. S.

Jacques Hoffmann

BOSTON.—Jacques Hoffmann, violinist, conductor and teacher, died here on March 17, at the age of seventy years. His death followed a fall down a flight of stairs at the Malkin Conservatory of Music, where he was a teacher. Mr. Hoffmann came to this country after playing in the Vienna Philharmonic Orchestra, and was a member of the Boston Symphony Orchestra from 1890, in the regime of Nikisch, until 1926. In the latter year he resigned to devote himself to teaching. He organized the Hoffmann String Quartet and was long active as leader of this group. He had also conducted the Lincoln House Orchestra for a number of years. His teaching activities included posts at Wellesley College, and at the time of his death, at Boston University College of Music and Malkin Conservatory. He was the father of Ernst Hoffmann, conductor of the Houston (Tex.) Symphony Orchestra. R. T.

Arthur H. Samuels

Arthur H. Samuels, executive producer of Station WOR, died in New York on March 20, aged forty-nine. He was born in Hartford, Conn., graduated from Princeton University, and served at various times as managing editor of The New Yorker, editor of Home and Field, Harper's Bazaar and Home Beautiful, before joining the staff of WOR last October. He is survived by his widow, the former Vivian Martin, actress, and by a sister, Mrs. Ruth Atkins of Hartford.

Henry Jenkel

PROVIDENCE, R. I.—Henry Jenkel, a member of the double-bass section of the New York Philharmonic-Symphony Society, died here on March 15. On tour with the orchestra, he was stricken after the concert here. Born in Germany fifty-seven years ago, he came to the United States fifteen years ago and later joined the Cincinnati Symphony Orchestra. In 1927 he became affiliated with the New York Symphony Orchestra and remained when it merged with the Philharmonic Orchestra. His home was at Bellerose, L. I. A son Herbert, is a tuba player with the Cincinnati Symphony Orchestra. His widow also survives.
C. L.

T. Handasyd Cabot

FLORENCE. — T. Handasyd Cabot died here on February 2. Born at Brookline, Mass., in 1864, son of James Eliot and Elizabeth Dwight Cabot, he devoted himself, after graduating from Harvard, to a musical career, studying cello under Wolf Friese, Fritz Giese and Alwin Schroeder. He began his public career as a quartet and solo player in New York and throughout New England with the Lekeu Quartet, made up of members of the Boston Symphony Orchestra. In 1900 he went to Germany to study with Hugo Becker at Frankfort-on-Main, and while there, played for two years in the Frankfort Orchestra. After returning to Boston, Mr. Cabot continued his concert career until 1921. In 1922, he took a villa in Florence, and made it his winter home. He also formed a string quartet with members of the Florentine Orchestra. D. N. L.

Academy of Allied Arts Awards Scholarships

Leo Nadon, director of the Academy of Allied Arts, has announced the award of thirty-five scholarships in voice, piano, and flute to the following:

Edward Kubian, Annette Pascher, Elaine Mendelsohn, Eileen Eshelman, Ruth Sacks, Ema Frevola, William Goldberg, Aileen Voges, Constance L. Voges, Victoria I. Bitterman, Hazel Harte, Edna Schwartz, Elaine Hornberger, Helfrid Anderson, Mary Mavros, Phillip Douglas, Lillian Darab, Dominick DeSalvo, Aurelia Marenca, Maria San Felipe, David Menaker, Pacuita Picon, Helen Pracklis, Ernest Erickson, Dorothy Mygren, Frank Bodoff, Alphonse Zvirblys, Maria Danek, Samuel Brown, Natalie Cohen, Rose Spagat, Anna Zaharko, Maria Battista, Olga Figwia and Joseph Partman.

Members of the faculty granting the scholarships comprised Charlotte Lund, Prince Alexis Obelensky, William Edward Johnson, Milton Wittgenstein, Prince Irakli Orbeliani, Harrison Wall Johnson, Colin O'Moore and Jacques Grunberg.

Director Nadon also announced a new class in chamber music under Frank Kneisel. J. Albert Fracht, violinist, and Benjamin B. Kalman, pianist, have been named to the faculty.

At a recent concert vocal numbers, violin solos and chamber music were given. Elliot Magaziner, violinist, played Lalo's Spanish Symphony, the Metropolitan String Quartet (Elliot Magaziner and Paul Wolfe, violins, Samuel Rivkin, viola, and Alvin Goldblatt, cello) presented Beethoven's B flat major quartet (op. 18, No. 6), and Homer Van Sickle and Alice Schriver sang. Gerda Van Sickle, Milton Kay and Dorothy Phelps were accompanists.

A series of Sunday evening broadcasts over WEVD, New York, has been inaugurated by the Academy of Allied Arts. Members of the faculty gave the initial program. Dorothy Wanderman and Jacques Grunberg played two-piano arrangements of works by Bach and Lucuona; Prince Alexis Obolensky, head of the opera department, offered two solos and the Academy Quartet (William Brailowsky and Onofria Manzella, violinists, J. Albert Fracht, viola, and Avron Twerdowky, cellist) had Mr. Grunberg at the piano in Saint-Saëns' piano quintet in A minor.

Charlotte Lund, soprano, and Harrison Wall Johnson, head of the piano department, gave the second program assisted by the Academy of Allied Arts String Quartet. Members of the Student Opera Company (Michael M. Feveisky, director) presented the first act of Samson and Delilah at the third broadcast with Alice Schriver, Joseph Amdursky and Nicholai Karlash in the principal roles.

Choral numbers were sung by Prince Obolensky's Singers in February, when the Student String Quartet played. The members are Elliot Magiziner and Paul Wolfe, violins, Samuel Rifkin, viola, and Alvin Goldblatt, cello. On March 6 a string trio was heard with Harriet White, fifteen-year-old cellist and student of Bogumil Sykora, assisting. The Student Opera Company also participated. Prince Orakli Orbeliani of the piano department gave a faculty recital on March 9. Harrison Wall Johnson was heard on March 23.

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London Music Calendar

(Continued from page 7)

nocturne. Apart from two of the recitalist's own works, there was nothing more modern than Debussy's Suite Bergamasque, and many must have felt that they were hearing Clair de Lune for the first time, so exquisitely was it played.

PLACE AUX DAMES!

Boyd Neil conducted the British Woman's Orchestra at Queen's Hall before a lamentably small audience, so the ladies very largely wasted their sweetness on desert air. The highlight of the seance was fifteen-year-old Ida Haendel, heard in Mozart's violin concerto in A. In spite of her technical mastery of the instrument, the young artist will doubtless realize more fully in years to come the depth of this work—particularly in the slow movement. She also gave a finished reading of Tchaikowsky's concerto in D. The orchestra contributed a polished performance of Haydn's symphony (No. 97). Chausson's symphony in B flat is reminiscent, and romantically faded.

CRITIC AS CONDUCTOR

When a fellow critic lays down the pen for the baton it causes a flutter in musical dovecotes. But not once, at the Mozart Serenade Concert, did Mr. Westrup cause his brethren a moment's uneasiness. David Franklin made a fine showing in a seldom heard aria, Non so d'onde Viene, in which is found an interesting example of dramatic recitation. The piano soloists were Nina Milkina and Clifford Curzon, both of whom captured the different characters of the concertos in G and D.

Rome Opera Season

(Continued from page 7)

Modern Italian composers have also been represented in recent performances at the Royal Opera: Cilea's Gloria, Giordano's Fedora, Mulè's ballet La Monacella della Fontana, Zandonai's I Cavalieri di Ekebu, Pizzetti's Lo Straniero, and Respighi's Gli Uccelli.

Lauri-Volpi, as Rodolfo in Boheme, directed by Maestro de Fabritis, sang to sold out houses during several recent presentations.

CONCERTS

The concert stage has had many visiting directors at the Adriano Symphony Auditorium. Among them were Issay Dobrowen, always a favorite here; George Georgescu, who comes from Roumania every year; Carl Schuricht, of Berlin, for the first time here and enthusiastically received. Italian guest conductors were Fernando Previtali, Willy Ferrero, Riccardo Zandonai and Vittorio Gui.

Outstanding among the numerous recitalists of the period was Maurice Eisenberg, cellist, who played for an audience in which many professional musicians were noted, and which gave him absorbing attention and a responsive reception. Eisenberg, returned from a tour in America, is one of the few foreign artists engaged in Rome this season, although many are giving their own concerts here as an introduction to local musical circles.

Among excessively praised performers heard at both St. Cecilia and the Adriano, was Vasa Prihoda, violinist, who seemed to take his listeners by storm. Prihoda also gave a private recital at the Czecho-Slovakian legation with the same clamorous results.

NEW MUSIC CENTRE

A new musical-artistic centre has been established here. It is called the Teatro delle Arte and has already had many novelties and successes since its opening in its charming quarters in Via Sicilia. One of these was the Von Trapp Chorus of Salzburg, another was the Dana Ensemble, a Polish quintet.

Novelties in Vienna

(Continued from page 7)

NEW SCORES PREMIERED

A novelty of a recent Philharmonic Orchestra concert, under Bruno Walter, was a symphonic suite by Egon Wellesz, entitled Prospero's Beschwörungen, and based on Shakespeare's The Tempest. The composer has written five delightful parts in which lyric qualities stand out above dramatic ones. Bruckner's fourth symphony, in the original version, was admirably read with a bright, strong spirit.

At a Gesellschafts concert, another novelty for Vienna was the first hearing of Egon Kornauth's second symphonic suite. The composer shows himself a persuasive writer and thorough orchestral technician. Kabasta played the work with keen insight into the composer's ideas. Wolfgang Schneiderhan, violinist, was heartily applauded for his facile playing of Lalo's Spanish Symphony.

Guest conductor Issay Dobrowen gave of his best in works by Liadoff, Moussorgsky and Scriabin. As a director he implores, begs, frowns, smiles, and at times seems to threaten as he moves through the various works, all in earnest, and with telling results.

From among the many recitals of past weeks, there was a memorable evening when Cortot played Chopin and Schumann to a crowded and demonstrative audience. Taras Mykyscha, young Bulgarian pianist, winningly played Ballade (Marx) and Twelve Improvisations on a Bach Choral (I. de Menace) and Antonio Brosa, Italian violinist, displayed excellent musicianship in a sonata by Bernard van Dieren.

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baritone, artist-pupil of Leo Braun, in the Metropolitan Auditions of the Air, on February 27 sang an air of Hans Sachs (Die Meistersinger). He has appeared on programs of NBC and CBS and with the NBC Light Opera Company. In New England he has appeared in concert and oratorio.

MUSIC NOTES from Coast to Coast

EL PASO, TEX.—The El Paso Symphony Orchestra (H. Arthur Browne, conductor), gave the third subscription concert of the season with Clemence Gifford, contralto, as guest soloist. The program held the overture to The Gypsy Baron of Johann Strauss, well played, followed by symphony (No. 4) in F minor by Tschaikowsky, which did not fare so well.

Miss Gifford sang Ah, Mon Fils from the Le Prophete, and Mon coeur s'ouvre a ta voix from Samson et Dalila. Gifted with a voice of beauty, Miss Gifford displayed artistry and charm in her work. Later on the program she sang a group of songs. These were done superbly and encores demanded. Dorothy Learmonth accompanied this group. The orchestra ended the program with Liszt's Hungarian Rhapsody (No. 2).

Lester Silverman, organist, and Eugene Sullivan, young El Paso violinist, gave a joint recital in Scottish Rite Cathedral and were well received.

Marguerite Hartsook, head of the music department of Radford School for Girls, was presented in a piano recital by the school. It was an evening of beautiful music well performed.

The El Paso Community Concert Association presented Mischa Elman in the third concert of the series, drawing the largest audience of the season. It was perhaps the outstanding violin concert in the history of the El Paso series. Such tone, technic and interpretation we have not heard before in one artist. Mr. Elman played a program suited to lovers of great music, yet well within the understanding of the average concert goer. The audience refused to leave the hall until several encores had been played. Vladimir Padwa, accompanist, gave Mr. Elman splendid support. H. J.

FORT WORTH, TEX.—A concert honoring the memory of Dr. Carl Venth, who died in San Antonio a month ago, was given at Texas Wesleyan College here, where he was director of the fine arts department for eighteen years. The program was given principally by former

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colleagues and pupils, and was an impressive occasion.

The Forth Worth Symphony Orchestra, led by Brooks Morris, played as the principal item of its January concert Tschaikowsky's sixth symphony, completing the program with items of more popular knowledge. The orchestra is finishing its thirteenth season.

The Euterpean Little Symphony Orchestra, directed by Blanche Sarles Randle, gave its annual concert, listing American music only. Manuscript works by Paul Nordorff and Julia Smith, both of New York, were played. This band of forty players, half drawn from the larger orchestra, always gives an impressive concert.

The Pro Arte String Quartet completed its sixth season with the Svendsen octet and Chausson concerto for piano, violin and quartet, in which soloists were Katherine Kilander and Marius Thor. Mrs. Roger C. Neely was vocal soloist.

E. C. W.

SAN ANTONIO, TEX.—Grace Moore was presented by Elizabeth A. Devoe, before a capacity audience which appreciated to the utmost this popular artist. The soprano charmed her audience with her lovely singing and engaging personality. Many recalls were necessary and a number of encores granted. The program was unusually interesting. Samuel Carmell, violinist, was assisting artist contributing much to the performance. Isaac van Grove gave splendid piano support.

Fernando Germani, organist, gave an interesting program on the Hammond Organ, under the auspices of Elizabeth A. Devoe, playing works by Vivaldi, Handel, Daquin, Bach, Widor, Bossi, Brahms, Debussy and Manari.

The Pasquier Trio appeared in the third musicale of the Tuesday Musical Club. Their work was outstanding from every angle.

The San Antonio Symphony Orchestra (Walter Dunham, conductor) and the Tipica Orchestra (Eusebio Lazcano, conductor) of the Federal Music Project (J. Rowllings Hamilton, superintendent) observed the nation-wide festival of American music, conducted by the WPA. Assisting were a mixed chorus; Carmen Quinones, soprano; and Lydia Newman, dancer. As usual, the performances were praiseworthy.

S. W.

YPSILANTI, MICH.—Dr. Frederick Alexander arranged and conducted a delightful concert of the Normal College Choir. This year the major work was part of the Mass in B minor by Bach. Under the inspiring guidance of Dr. Alexander the students gave a masterful performance. Four ancient chorales were sung by a group of guest choirs from nearby high schools, whose work almost outshone the more mature Normal Choir. In fact, at the conclusion of the program these choirs were asked for encores.

A. McL. T.

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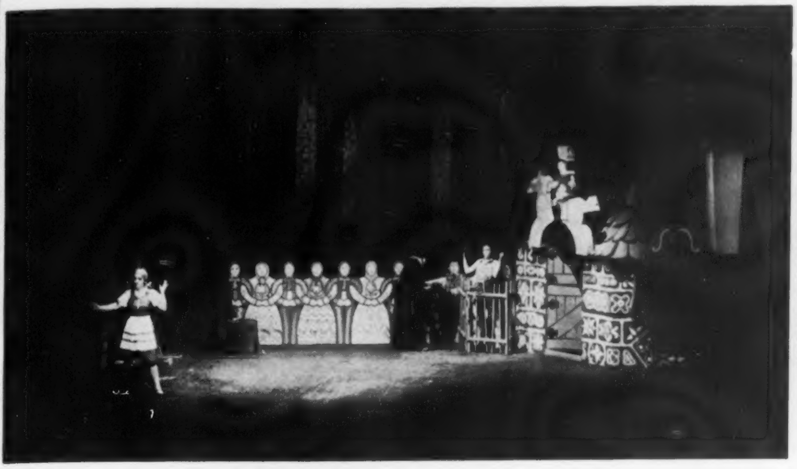

(LEFT)
THE CLEVELAND INSTITUTE OF MUSIC
opera and orchestra departments combined to present Hänsel and Gretel recently before an audience of nearly 2,000. Elizabeth Stoeckler was Gretel; Marcia Bissell, the Witch; and Tillie Schenker, Hänsel. (Photo by Geoffrey Landesman.)

LOTTE LEHMANN,
soprano of the Metropolitan Opera, after a recent Kraft Hour broadcast from Hollywood with C. Aubrey Smith, motion picture actor. Mme. Lehmann offered her final New York recital of the season in Town Hall on March 27.

(LEFT)
FELIX ROBERT MENDELSSOHN,
cellist (left), and his pupil John Schneider examine with interest a Musical Courier reviewer's stern strictures on the recital of some other cellist.

SCHOOL CHILDREN ATTEND SPECIAL PERFORMANCE
at the Metropolitan Opera House of The Barber of Seville, under the auspices of the educational department of the Metropolitan Opera Guild. Above, a few fortunates crowd into the dressing room to see Rosina (Bidu Sayao) "make up," while others (at right, below) watch Berta (Irra Petina) as she prepares for her role. (Photos by Musical Courier Staff Photographer.)

(BELOW)
THE PASQUIER TRIO
at the Scarboro, N. Y., home of their friend C. C. Conway, following their transcontinental tour of the United States and Canada. Instead of scores, they are examining the records of their target shooting skill.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

GEORGE PERKINS RAYMOND
Tenor
Concluding His American Tour in May, Returns from Europe in November